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THE R·C·M MAGAZINE

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"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXIII. No. 3

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THE R.C.M. MAGAZINE

VOLUME XXXIII

No 3

EDITORIAL

A DISTINGUISHED former Editor of the R.C.M. MAGAZINE once gave it as a good rule never to write an Editorial unless there was something special to write about. Much has happened since the last issue of the MAGAZINE — though that was carried farther forward into the succeeding term than usual by Lady Cynthia Colville's fine article on the Coronation — and now the difficulty is not the absence of events but the magnitude of those to be written about. How can one Editorial deal adequately with them?

On September 20th, Sir Hugh Allen in his Director's Address, announced his decision to resign at the end of the year and the appointment of Dr. George Dyson as his successor.

Following so soon upon the Coronation, in the music for which Collegians took so large a share, it was impossible not to think in one breath of the remarkable share borne by the Royal College of Music in the music of the nation, the Empire and the world, and the incalculable extent to which this has been Sir Hugh's work. In a general sense the position of the College is the result of the devoted services of all who have laboured for its welfare in the years since its foundation, but in a very special sense it is Sir Hugh's particular achievement. During the nineteen years in which he has been our Director he has shown himself a great statesman and builder — whether by his tangible creation of such things as the Parry Opera Theatre and Common Rooms, or by his intangible but even more lasting work as a great builder of music throughout the Empire. We lament, one and all, his decision to resign. Yet the very magnitude of the debt the College owes him would make it ungrateful in us not to accept the decision which restores to him the liberty and leisure which he sacrificed to his work as our administrator. And when Sir Hugh announced Dr. George Dyson as his successor we knew that the welfare and happiness of the College would continue. It is not the least impressive among the proud distinctions attaching to the R.C.M. that where the field for the selection of a new Director was entirely open, the choice should have fallen upon a distinguished musician who was once himself a scholar of the College.

It is proposed to make the next issue of the MAGAZINE a special Allen - Dyson number, with a symposium of articles, and pictures. For once we shall have the chance to say just what we think of our Directors, and — in the homely phrase — we think a lot of them!!

DIRECTOR'S ADDRESS

20TH SEPTEMBER, 1937.

YOU will wonder why I should want to inflict upon you any kind of talk at this most inappropriate hour of the day, and on the first day of the term. I don't want to do it at all.

But as this is probably one of the last chances I shall have of saying anything to you as a family, I thought I might take it.

Up to the year of the College Jubilee in 1933 it was a regular custom for the Director to give a short address on the first day of each term. In Sir Hubert Parry's reign it was always a major excitement, for he said simple things in a wonderful way and wonderful things in a simple way that made them memorable. His College addresses, many of which are published, can be read by you all and should be, for they contain great wisdom revealed in a remarkable personality.

When I succeeded Sir Hubert 19 years ago I followed afar off in his footsteps as regards these addresses, and after having delivered myself of 42 of them I welcomed the Jubilee as a good opportunity for giving them up and so added one more reason for rejoicing at that happy festival four years ago.

But to-day I have called you together because I thought you would like to know, and I certainly would wish to be the person to tell you, that I have asked the Council of the College that I may be relieved of my duties as Director at the end of this term when I shall have completed 19 years of office.

But before I say anything further about the College or its doings, I must tell you that the Council has appointed as my successor, and could have made no better choice, a greatly gifted musician, with outstanding all round abilities, an old scholar of the College, a Mendelssohn scholar, Fellow of the Royal College of Music, Music Master of Winchester College: Dr. George Dyson.

I have had 19 years of a busy and exacting life. To be called, quite unexpectedly, to succeed one's greatest friend—a man of real character and supreme gifts—extremely loved by all who knew him, who lived for the College and died in its service, was a great responsibility. His name will endure for many long years to come. His memorial—the Parry Room—is just the thing that would most have pleased him: a place for quiet reading, reflection and rest in the exciting life of the students among precious books and manuscripts; and the Parry Opera Theatre is the fulfilment of a desire he had often expressed to me.

The war had just finished and the College was but the skeleton of its pre-war days. With the beginning of 1919 students who had

been serving in France and in many parts of the world, began to return, and the life of the College started to throb again.

From then till now have been 19 years of a busy life, full of developments and excitements, full of problems to be solved, of new ways to be tested, of much happiness and, as you may guess, of occasional worries. Work done with the help of the best colleagues man ever had—the most distinguished professors ever collected under one roof and a generous and faithful staff such as one rarely meets with. Of scholars such as never were but always are ; of men and women going out from this house to do their work in the world, to bring it credit and to hold it in gratitude. Of students who are and always must be the life of the place and who make it hum in more senses than one.

The war brought many changes in the life of the country, of institutions, and of individuals. All kinds of things that had never been thought seemed suddenly to arise and demand immediate attention. More elbow room was needed both for mind and body ; more freedom of ideas ; more resilience. New studies, new methods, new approaches, all as practical and common sense as possible to prepare us more thoroughly for a renewed and more strenuous living.

What is now the auditorium of the Theatre was then a large room in the possession of the War Office, filled from floor to ceiling with army papers. Where the stage now is was a lumber room, filled with brooms and brushes and pans. The course of the Serpentine, which flows under the building, was to some extent diverted to enable the orchestra to play dryshod.

The first performance in the new Theatre, in 1921, was a great occasion. Mr. Waddington, the real opera expert in this country, conducted, and the foundation was laid for the performance of the long and important list of operas among which many by our own composers have had their first production. Following on these beginnings came the most generous endowment of Lord Palmer for the study of opera.

The creation of the Second and Third Orchestras brought the conductors' classes into being. The Third Orchestra's name in those early days was the *jazz band*, not because they devoted themselves to music of that species, but rather for the quality of tone which might sometimes be heard in their initial performances. Now a sedate body under the guidance of Mr. Willie Reed, they no longer are referred to so explicitly.

The establishment of Miss Bull in the Director's Appointment Office has been very helpful to the welfare of the students. The foundation, in 1920, of the Teachers' Training Course in conjunc-

tion with the L.C.C. has proved many times over the importance of organised training in teaching of music of a real and practical kind. Whereas a few years ago anyone practically could become a music teacher in a school, to-day it is all but obligatory that such teachers must have qualified in class teaching of all kinds, sight reading, aural training, class singing and appreciation, conducting and accompanying, in actual contact with children committed to their charge. And hence, it arises that every evening of our lives in term time, from 5 to 7 and all Saturday mornings these College buildings are over-run with innumerable children of whom Miss Bull is the Pied Piperess, and under the benevolent eye of Sir Percy Buck and of the Registrar, the young band of marauders take toll of the College stands and blackboards, chalk and chairs, in continuous assault. But when one hears them in their concerts, orchestras, singing class and Christmas opera, it is obvious how worth while it all is and that the students whose job it is to bring order out of confusion do get first hand experience and are making as safe for themselves as is possible their future as teachers who know their job.

The Inner Hall, Common rooms, dressing rooms, even tennis court: these are some of the things that have come into being in the College since the war. Amplifying its already busy life, providing new lines of musical enterprise, filling up gaps and strengthening its ability as a national institution.

When the war ended we all hoped (and the world itself hoped) that war was ended for all time. We thought that politics, economics, science, art, would be able to pursue peaceful ways and develop their amazing resources for the benefit and happiness of mankind. It was surely a reasonable hope. It seems, at the moment, more likely to prove a fantastic dream.

We labour for peace and we make ourselves ready for battle. It is as if Geneva and Armageddon are working side by side.

Great changes impend in our lives, in our environment, in our work, in our pleasures, in our country and in the world at large. We are electrically disturbed on every hand, night and day. Cars fill all roads and the quicker they go the more dead they leave behind. The air above us will soon be as black with planes as the roads beneath them are with cars. The sea is honeycombed with submarines. Almost every other building is a garage. Every open hill will soon have its aerodrome. Every street will have its cinema. The radio provides already a continual concert on the ether. The world has already almost shrunk to the size of the orange which in shape it resembles. Jules Verne's exciting book "Round the World in Eighty Days," must, in the light of modern inventions, be re-written and the time reduced to eight. So swift are the operations of science that what usually should happen to-morrow is found now

to have taken place yesterday! This is very true of advanced *stop press news* in the 6.30 editions of some evening papers which are often on sale at 4 p.m.! This is an example that *fiction* is faster than *truth*.

No one would be really surprised to find a crashed aeroplane coming through his bedroom ceiling in the dead of night. It is almost a commonplace to talk to one's friends in the Antipodes as gaily as if they were sitting with us at the breakfast table. I, myself, have heard Big Ben strike, in Australia. Most of the wonderful secrets of the world are exposed and there is left little of wonder. A child can tell you without looking up what make of engine an aeroplane is fitted with.

It really is a distracting age to work in steadily and quietly, in which every engine of destruction, every matter of noise, all means of communication, all labour saving invention are multiplying side by side with endless forms of recreation, amusement and excitement.

All these excitements (and there are thousands of others) bring to us who live in their company, much anxiety, some pleasure and a great deal of distraction. Labour saving is a double-edged affair. If the time saved is turned to good account, all right, but there is a loss and not a gain of energy if we do not apply our saving to good purpose. So much that we should be better for doing is done for us. Buses and tubes prevent us from walking and not infrequently from sitting. We prefer the headlines to the letterpress of the paper.

In the midst of this confusion we have to do our work and make good with it. It is a difficult job and requires strength of mind and character of the right sort to make the best contribution we can.

I so often hear young people say, "I want to go in for music, it is the only thing I care about, and the only thing I have any ability in." To go in for a thing because you love it is all very well, but supposing you are unable to do it a real service? You would not wish to do it harm, even if you were enjoying the doing. If you are going to adopt music as your service you must make sure what this service requires. However much you like it you will find it a stern job if you are to do it thoroughly. To make yourself proof against any demands means much more than playing things, writing things, teaching things reasonably well or conducting things which the choir may know as well as you do and the orchestra probably better. To get through things all right so long as nothing happens to disturb you is not enough. You will find music a happy, but stern taskmaster, who will always require your best of wits, goodwill and time and energy. The training for it—whatever branch you may undertake and specialise in—is by no means simple or light. It must be *comprehensive* and *thorough*. No amount of executive skill is going to take you far if your musical foundations

are not safely laid. If we may play with all the technical skill of the angels, or fiddle like a demon possessed and have not musicianship it is of no real avail.

We are admitted to the freedom of music only if we have served a full and exacting apprenticeship, which means we have mastered thoroughly all those things of which music is made and upon which musicianship depends. Without this, no performance, no teaching, no composition, no listening, is well and safely grounded.

This is what I think we mean by "going in for music," and we must not come out from it again until we bring it *all* with us. It is then a fine job, full of good things, something worth *living for* and, in fact, essentially a *good living*.

You have all got a talent for music—or else you ought not to be here. Some talents are, of course, of rarer metal than others, but we have been told they are all worth developing—in the right way.

Many of you can do incredible things with your fingers. You sweep the keys in all directions with the grace of a swallow and with the seeming unconsciousness of that bird. It is one of the wonders of modern times what human fingers can do with incredible swiftness and with no apparent reason why they should.

Others can move their feet on the organ with a speed and accuracy unequalled in any athletic record and at the same time perform extravagant feats of digital dexterity which as a rule can only be found in the insect world. I will say nothing of those who in the neighbourhood of my room practise their wind instruments in strange and penetrating sounds of which they are obviously highly skilled, if somewhat shattering, exponents.

But I am sometimes worried by this question: Are all those who seem to have great ability in the instrument of their choice safely grounded in the quieter ways of musicianship? Can they read and write and spell and count and, adding note to note perpendicularly and horizontally, find their way about in simple harmonies and melodies, not only on their own instrument but with their voice or on the keyboard, blackboard, or on music paper. Do they make themselves safe in the simplest forms of the language they have to use in their music making.

Is it reasonable that anyone who can sing Leonora's great aria from "Fidelio" with all appropriate gesture and emotion belonging to it should find it difficult and perhaps impossible to read a simple song at sight or to add simple harmonies to the scale of G major.

Or again, that someone who can give a reasonable account of a Chopin Ballade should yet find difficulty in supplying a bass part to the Austrian National Anthem?

One has heard of some skilled pianists capable of playing complicated music, who have found by bitter experience how important

it is to be a safe reader at sight. It is in these directions that some who go in for music with real gifts in their own line find themselves occasionally on treacherous ground. For those who desire to get and to hold a job it is a *sine qua non* that any demand that may be made upon them within the proper scope of a musician's make-up, must be met with readiness from an ample reserve of ability which they have created by training and strengthened by experience. All the subsidiary classes that go with a principal study are meant to strengthen and confirm that study. There is perhaps, a danger that if a first study holds all one's affection the other things may find themselves out in the cold!

One never sees the foundations, they take the longest to lay, but the stability of the building above ground is desperately dependent on what is underneath. Make sure of your ear training, your sight reading, your elementary harmony. Think of your subject, its history, its complications; develop them in all ways until they can withstand any test.

Organists are expected to be able to do all kinds of things that pianists and singers escape. I should like to see every student made to turn his hand to simple extemporisation, transposition, vocal score reading (with the C clefs, too) and harmonisation.

There is another point I should like to make. There seems to be more than a tendency among executants always to learn big works of portentous difficulty. No doubt it is a noble impulse that leads them in this direction. It increases their technical powers and their endurance. But I often wonder what happens when they are at home and asked to provide a little music for their parents' or friends' refreshment. Do they play both sets of the Paganini-Brahms variations and the Hammerklavier Sonata? So many seem to rejoice in physical endurance and hard hitting more than in the shorter and gentler display of their abilities.

But in all seriousness, I would ask each of you to take stock of your abilities and to find out (for yourself) quite honestly and humbly, what are your strong points and more thoroughly still what are the weaker things in your make-up and set to work to put all in good order and in the right order. Don't make the mistake of assuming that the things you like the most must therefore be your strong suit. One generally dislikes the things one is not good at. But you can make yourself like them by getting to do them as well and effectively as the others.

Give me the happiness, in this my last term, of knowing that you are building your house wisely and well, largely on your own initiative (the College motto) and that there are no weak spots in the foundations and no bad timbers in the roof. And above all be sure that the property is freehold.

MR. WALTER FORD

By RUPERT ERLEBACH

By the retirement of Mr. Walter Ford from the teaching staff of the College his many friends will lose his company and his genial conversation in his room and at the luncheon table. But he will have more days to spend in his beautiful garden and longer evenings by the fire-side of his charming red-brick cottage in Berkshire — and long may he enjoy these delights!

For forty-two years he has taught generations of singers. During his first years (the last of the last century and the first in the new (present) College building), Mr. Ford taught in company with Mr. Price, Mr. Barton, Sir (then Dr.) W. G. Alcock and others of our old friends. His pupils have gone out into the world, carrying with them memories of lessons full of music and pleasure.

In his youth he emulated John Masefield and went on a long sea-voyage by sailing-ship, round Cape Horn in fact, when such things were really an adventure.*

He has always been keenly interested in folk-song and has served on the executive of the English Folk Song Society for years, and his teaching has reflected this interest. His many pupils think of his teaching as aiming at vocal line, beauty and real musical art rather than the mere production of a voice. All his friends hope he and Mrs. Ford will enjoy the leisure he so well merits and many of us here in noisy London envy him!

* Long voyages still are! See R.C.M. MAGAZINE, XXVI, No. 3 (1930).—ED.

MAURICE SONS

By MARIE WILSON

In 1903, Maurice Sons was appointed a Professor at the Royal College of Music. At the end of the Summer Term, 1937, he retired, leaving behind him a record of thirty-four years of untiring devotion to his art.

His lessons were an inspiration to all his pupils, and as a teacher of the violin he was outstandingly fine, inasmuch as he gave us all the benefit of his own great knowledge, and a fine tradition.

Punctuality was a religion with him, and woe betide the laggard who was late for his or her lesson! Nor did he spare himself in his efforts to inculcate into his pupils his own high standards.

Particularly fortunate were those of us who were privileged to be in his Ensemble Class, because we not only remember the pleasurable hours spent there, but have carried away so much that has been of value to us in our musical life outside the College.

As well as being a wonderful teacher, he was, and still is (at the age of 80) such a fine player himself. His tone is the biggest I ever heard, and his memory quite remarkable. I was fortunate enough to hear him play at a lesson quite recently, and I felt that here indeed was a standard of technique and interpretation that none of us will ever reach.

His name is respected throughout the world as that of a great teacher, a distinguished violinist, and one of the finest orchestral leaders this country has ever known. He is besides a fine man, with great dignity and strength of character, and yet, such modesty and charm ; and I, personally, feel very proud to have been chosen to write these few inadequate words in his praise.

We all of us wish him a very happy retirement and all join in sending him our love and gratitude, and good wishes.

A MUSICAL TOUR IN SCANDINAVIA

By WILLIAM LEONARD REED

IN October, 1936, I went out under the Octavia Scholarship Trust, to see what was happening with regard to music in the Scandinavian countries. Besides wanting to find out more about modern Scandinavian composers, what particularly interested me was to find out what their reactions were to English music as a whole.

Copenhagen was my first port of call. What struck me as rather odd was that despite Denmark's nearness to us (socially as well as geographically) they actually knew less about English music than the rest. Some of the more enlightened modern composers had heard of some of our more or less enlightened ones, but English music, apart from Elgar, does not find a conspicuous place in their programmes. Wasn't it Sibelius who once said that the British musicians are extremely competent but are averse to all self-advertisement? It certainly seems that there is room for much more positive propaganda for English music in Denmark. Mr. Graham Carritt, a former College student, has been a " pioneer lecturer " in this respect ; and there is still plenty to do. One of the most striking things I saw and heard while there, was Shostakovich's opera " Lady Macbeth," which despite its distasteful plot and blood-and-thunder music, cannot fail to impress and excite through its sheer " verve." There was also a concert of contemporary Danish music ; the older men like Riisager please with compositions that contain much of French delicacy and wit. The young men are divided amongst themselves in the particular school they model themselves on. Bartok and even Stravinsky are popular with some !

As I had no set programme I decided to go straight through to Finland after this, and arrived in Helsingfors in the middle of a very raw November. As five of my eight months absence from England was spent in various parts of Finland, this may account for a certain flavour of enthusiasm permeating the following sentences. If anyone has experienced the delights of a Finnish Christmas, where something akin to jellyfish takes the place of turkey and where the substitute for plum pudding is rice porridge ; if anyone has known what it is to feel really clean after a Finnish steam bath, during which one goes through the astonishing operation of hitting oneself all over with branches of birch trees, complete with leaves, for invigorating purposes ; if anyone knows a little about Finnish hospitality ; last, and most important, if anyone has any experience of the vital interest that exists there for anything of value in music ; then he will readily understand my enthusiasm.

Opportunities opened up for lectures, and they heard most of our representative composers from Elgar onward, as well as some of the older ones—Byrd, Purcell and so on — and arrangements of folk songs. The Finnish people are very, perhaps, too, serious when we compare them with the rest of the Scandinavians ; for this reason they can get hold of much of the spirit that lies behind our modern music that has anything positive to say. People who weren't particularly versed in the modern idiom would often come up after a lecture recital and say that the best thing on the programme they thought was the selection of passages from Vaughan Williams' " Job " ; and the same thing happened after the radio programmes.

It was most interesting, too, to meet the Finnish composers. I had received a letter of introduction to Sibelius from the Director and had the good fortune to meet him in his country house outside Helsingfors. The meeting almost needs an article to itself ; I can only say here that he is intensely interested in the development of modern English music, considers our composers very talented, reads the Classics in his spare time, and is the most modest modern composer that I have ever come across!

There is an excellent symphony orchestra in Helsingfors. While I was there I heard Schnéevoigt conduct Holst's " Planets," which is rarely heard there, and later on the opportunity arose of playing a British Piano Concerto, so I chose Walton's " Sinfonia Concertante." Nobody had ever heard this before, and though much of it was strange to their character, they were rather intrigued by it.

The rest of my time I was in Estonia, Latvia, Sweden and Norway, lecturing. They have a most attractive custom in combining these talks with festivals or parties at the Societies concerned,

so there is nothing like an academic atmosphere to frighten the audience. It might be a good plan for Oxford University to adopt this plan sometimes! All these places were tremendously keen to know all they could about our music ; and if a little has been done to explode the old idea that we are the most unmusical country on this earth, it has certainly been very worth while going.

SIX DAYS IN DENMARK

By SEYMOUR WHINYATES

AT EIGHT O'CLOCK one night in late January, a small party of very cheerful musicians was to be seen and heard in the Harwich express at Liverpool Street station. The members of this party—Dorothy Everitt, Veronica Gotch, Helen Just and myself—were off on an adventure, undaunted by a succession of wireless weather reports that gave warning of terrific gales, especially in the North Sea. What cared we for the elements! We were going to play in a country unknown to any of us, so what mattered a few hours of possible discomfort?

We disembarked at the Hook at 6 a.m. on a cold and pitch dark morning and started off across Holland, a splendid if rather stormy-looking sunrise cheering us on our way. Gradually the day dawned in a blaze of brilliant sunshine. At 11 a.m. we crossed the German frontier at Bentheim and sped onward and northward, through increasingly snow-covered country until we reached the Elbe, and found that great river reduced to a small channel of water between solid banks of ice. The train, as is usual on the continent, was so well heated that we did not realize the extreme cold awaiting us at Hamburg, where we had three hours to spare. On leaving the train we discovered that our coats, which till then we had considered thick, were seemingly made of paper. Piloted by a kind German friend we spent some time in the fine Picture Gallery, after which we became arctic explorers, courageously taking a penny steamer down the large lake round which Hamburg is built. A narrow channel was still open in the ice, through which our little steamer pushed and shoved its way, finally landing us at a warm, welcoming restaurant. From its windows, as we drank our coffee, we watched the last pink glow of the sun on the ice and came out afterwards to the indescribable scent of ice-cold air.

A short time later we were again in our train and settled down comfortably—only to be awakened a few hours later by what appeared to us to be a most unaccountable kind of shaking. On looking out we saw foot-long icicles hanging from iron girders, and

figures walking about attired as we imagined Eskimos would be. It then dawned on us that we were on the train-ferry crossing the Baltic. This, our only rough passage, apparently took two and a half hours, but apart from that one look at it we were conscious of nothing till the arrival of the Customs Officer at Copenhagen at 6 a.m. the next morning.

Then followed a busy day of rehearsal and a visit to the Hall in which we were to play. This dignified and charming 18th century rococo building—the Odd Fellow Palæts Sal—was set back in a courtyard to which one gained entrance through fine wrought iron gates. The interior was reposeful and acoustically perfect, as we gratefully realised during the first moments of our concert.

Earlier in the day our agent had warned us not to expect a large audience, as the Danish people do not as a rule go out during a spell of such intense cold as was then being experienced. We were therefore greatly encouraged to find a considerable number of people awaiting us that night, headed by the British Ambassador, Sir Patrick Ramsey. The intelligent and delightful appreciation of our programme—

Quartet F major, Opus. 77, No. 2 *Haydn*

Quartet D major, K, 575 *Mozart*

Quartet C major, Opus. 59, No. 3 *Beethoven*

was most inspiring and turned what might have been a severe ordeal into an evening of great enjoyment for us. This appreciation was all the more gratifying in view of the fact that a String Quartet consisting of four women had never before been heard or seen in Denmark. To the Danes such a combination appeared phenomenal. We were constantly told that a quartet of four men or of two men and two women was the usual arrangement, and therefore our party of four women was to them unique.

One other result of the concert (besides our fine Press) was the flood of invitations which began pouring in immediately and which left us in no doubt of the wonderful kindness of this most hospitable nation. In addition to our many Danish friends we were also invited by the American Consul General to a Diplomatic Reception given in honour of the newly appointed French Ambassador, at which we met representatives of many countries. The house in which this party took place was not only beautiful in itself, but had in addition, a most wonderful view over the dark wintry ice-bound sea.

In between luncheons and teas we found time to visit the Royal China Factory, which took us back a hundred and fifty years, for undoubtedly it and its methods have not changed since its foundation in 1779. In complete contrast followed a morning at the

Tuborg Beer Factory, one of the most modern and up-to-date places of its kind in Europe, turning out fifty million bottles each week. How thankful we were for our strong heads when sampling their many excellent brews, produced in their dozens at the end of our visit by our generous and kindly host, himself one of the Directors.

The next day — our last — a blizzard was in full blast and we were blown sliding along the streets. This did not prevent us from accepting an invitation to luncheon sixteen miles north of Copenhagen with, weather permitting, the added attraction of a visit to Elsinore. This was possible, for the ice and snow had for the time being stopped short at Copenhagen ; and so, wrapped round with innumerable rugs and padded by hot-water bottles, we motored to that historic place. Its impressive splendour was enhanced by the sight of a solitary sentinal pacing as best he could against the terrific arctic gale which we also had difficulty in withstanding.

With this ended six very happy and delightful days — but not so our adventures.

We had been compelled to change our homeward route owing to the continuous gales, and the Danes, always kindly, advised us not to take our tickets in Denmark but in Germany, where we should benefit by the exchange in Reismark. We thought we should have ample time to make this exchange during our seven-hour wait at Hamburg, but the Fates willed otherwise. At 8 a.m., the hour at which we were due to arrive, we found that we were still in Denmark owing to the frozen condition of the Baltic. We settled down breakfastless to books and an occasional excitement such as crossing the Kiel Canal, hoping against hope that we might still catch the boat train due to leave at three o'clock. We did finally arrive at one-thirty and immediately asked where we could change our Reisecheques, only to be told by a stolid uniformed official that all banks were shut till 4 p.m. . . " Did we not know that the Führer was speaking and so all places such as banks, factories and shops were closed till he had finished, even lifts ceasing to work so that nothing should mar the wireless transmission to the world of his speech? "

We were ravenously hungry and visions of our much needed lunch became fainter. We had but six German marks between us, so with bulldog tenacity we harried him ; we demanded to see the British Consul. According to him this was a hopeless request as the Consulate would naturally be closed until the speech was finished, but we continued pressing him so insistently that finally he faltered and after further argument agreed to change some English pound notes which provided us with what seemed to be the best lunch we had ever eaten.

Our journey from now onwards was uneventful. Safely at home we were able to look back with unalloyed pleasure upon an exceptionally happy time in an exceptionally charming country, and we already anticipated with pleasure returning to fulfill the engagements we had in prospect for the following year.

THE GARTER SERVICE

JUNE 14TH, 1937

LAST MAY, in the great solemnities of the Coronation, the crown was the symbol of the Sovereign's spiritual dedication and temporal power. A month later, the service of the most noble Order of the Garter, held in St. George's Chapel, Windsor, was to the Coronation what the central cross had been to the crown — its completing jewel. But where the Coronation was an immense ceremonial performed in the presence of the world, the Garter Service was semi-private. The members of this ancient and famous Order of Chivalry are few ; the other people privileged to be present numbered only some hundreds ; and no radio relay linked it to the outer world. Music, as at the Coronation, bore a large share in the ceremony. Here again a Collegian was the Director — this time Dr. W. H. Harris, one of Sir Walter Parratt's favourite pupils in those days when Sir Walter himself was Organist of St. George's. Now, as we went to the organ loft, we paused an instant in homage at the spot where his ashes rest. Dear Sir Walter, it must make him happy that his work is being carried on so finely.

The morning of June 14th was quiet and grey. Yet so light are the glorious stone vaulting and pendants of St. George's, so glowing the colours of the bosses, so soaring the high windows, that the Chapel, seen from the organ loft, looked full of clearness and colour. Through the open west door came more light and the green of turf in the Horse-shoe cloisters.

People were already taking their places in the nave. Down its centre stretched a fine blue carpet, up which the Procession would come. Then the first notes of the organ flung a banner-spiritual upon the air. Dr. Harris was playing the Overture to an Occasional Oratorio, by Handel ; Mozart's March from the Magic Flute, and the March in D by Bach, followed. The gleam of silver shone beyond the west door, where the Horse Guards, dismounted, were lining the steps. Beyond, on the grass, were soldiers in scarlet. Blue carpet, white stone, scarlet tunics — colours emblematic of the Union Jack.

The jubilant music became pensive ; changed into Elgar's " Nimrod " Variation, so beautiful in itself, and here charged with

double significance because it had formed part of the music at the funeral of that great Sovereign and friend of his people, King George V. "I sing to him who sleeps below"—as Tennyson wrote in "In Memoriam."

For a moment the sun came out. Colours which had seemed bright before, intensified unbelievably. The train of clergy had passed to the west door. Tension heightened. To the royal-marching melody of the Menuet from Handel's *Berenice*, the Procession mounted the steps, entered, and headed by clergy and choir, advanced slowly up the aisle of blue carpet, to vanish from view as it passed beneath the screen and organ gallery. The first onset of colour was superb, but the sight of the slow-pacing Officers of Arms who followed, smote one with an emotion impossible to describe. In their Heralds costumes, full of meaning to the initiated, dark with mystery and splendour to the common beholder, they were as beings detached from time and space—monitors from the past, occult guardians of the future. Following them came the Knights Companions walking in pairs, headed by the newest Knights, all fine and wise of mien, their mantles looking now blue, now purple, now almost black, and the rest of their gorgeous insignia glowing with colour. Immediately before Queen Mary walked Prince Arthur of Connaught, the Duke of Gloucester and the Duke of Kent—all impressive figures, yet one hardly realised them, because Queen Mary's presence was so wonderful. From the moment she entered, all the light in the Chapel seemed to flow towards her; it illuminated that noble face of hers (which indeed ennobles all womanhood by its expression of a life lived greatly) and flashed from the diamonds around her throat. One could not take one's eyes from her; the Officers of the Order followed almost unnoticed. Then came another tremendous impression—the young King and Queen advancing up the aisle, truly as smooth in gait as gliding swans, and with a look of dedication and high devotion on their faces which none who saw it can forget. In that moment the spiritual radiance of chivalry shone out—undying—a hope for the world to-day.

The service followed, a majestic blending of praise and supplication. The prayers, psalms, and the lesson were those appropriate for this special occasion. The anthem, "Let thy merciful ears, O Lord, be open," was quite beautifully sung by the choir, in the purest style; so too were Psalm xx, Psalm cxlv; the respond "As the whirlwind passeth," in Sir Walter Parratt's setting, and the anthem "The righteous shall live for evermore" by C. Harford Lloyd. After the collect for the King's Dominions and the deeply moving prayer for our gracious Sovereign, and all the

Companions, living and departed of the most honourable and noble Order of the Garter, came the Blessing. Upon the succeeding stillness floated the long cadences of the Amen, and then — all present rising to their feet — the *Te Deum* rang out in the setting specially composed by Dr. Harris for this service — a jubilant setting that caught up into itself the splendour and fervour of chivalry's homage to God. Last, as it had come, the Procession paced slowly back, passed the west door, and wound out of our sight.

M.M.S.

THE ROYAL COLLEGIAN ABROAD

With the assent of the Duke of Kent, President of the Royal College of Music, the following have been elected to Fellowships by the Council:—Signor Toscanini, Senor Pau Casals, Major the Hon. J. J. Astor, Mr. Robert Mayer, Mr. William Walton, Mr. Maurice Sons and Mr. Reginald Jacques.

Sir Hugh Allen presided at the dinner given in honour of Mr. Lionel Tertis, on June 13, on his retirement from the concert platform. Among those who spoke were: Mr. Eugene Goossens, Mr. Bernard Shore, Mr. William Murdoch and Dr. Vaughan Williams.

Sir Walter Alcock, organist of Salisbury Cathedral, has accepted the invitation of the Council of the School of English Church Music to be its new chairman in the place of the late Sir Arthur Somervell.

Dr. Harris, organist of St. George's Chapel, Windsor, and Dr. Ley, organist of Eton College Chapel, gave a recital in St. George's Chapel on the evening of June 17. The King and Queen, The Princess Royal, the Duchess of Gloucester and other members of the Royal Family, with guests from Windsor Castle, were present.

Mr. Eugene Goossens has been nominated Chevalier of the Belgian *Ordre de la Couronne*.

Mr. Gordon Clinton, after winning the two competitive posts of bass soloist at Westminster Abbey and baritone soloist at St. Paul's Cathedral, has accepted St. Paul's. Mr. Alfred Newby has been appointed tenor soloist at St. Paul's Cathedral.

Mr. Charles Groves has been given a temporary appointment as assistant chorus master to the B.B.C. and official pianist for the Toscanini rehearsals.

Dr. Thalben-Ball was made a Bard of Cornwall at Boscawen-Un on August 14, 1937, and given the title of "Ylewyth Mur."

Mr. John Pennington has been appointed leader of the orchestra of Paramount Pictures. He is the only Englishman in the orchestra.

Mr. John Tatam has been appointed musical director at Oundle School.

The Annual Cricket Match at Hampstead Cricket Club between Actors and Musicians was played on July 28, when amongst those playing in the Musicians' team were Mr. Eric Beagley and Mr. Gordon Clinton.

WORKS.

Stanford's "Songs of the Fleet" were given by the Alexandra Choral and Orchestral Society at the Northern Polytechnic on May 1, among the items of the programme. Mr. Frederick Sharp was one of the soloists.

At the concert of the Friends of Music at Æolian Hall on May 6, Mr. Arthur Bliss conducted his own "Rhapsody" for soprano and tenor with chamber orchestra and "Rout." Mr. Howard Hemming was the tenor soloist.

Two performances of Vaughan Williams's "Hugh the Drover" were given at Sadler's Wells at the beginning of May.

Parry's "Blest Pair of Sirens" was performed at two Coronation concerts in May. One performance took place at Goldsmiths' College on May 8, by the Goldsmiths' Symphony Orchestra and Goldsmiths' Choral Union, and the other at the Royal Academy of Music on May 21.

The Royal Choral Society's performance of Coleridge-Taylor's "Hiawatha" took place at the Albert Hall from June 7 to 19, with Dr. Malcolm Sargent as Musical Director. Among those taking part were Miss Ruth Naylor as Minnehaha and Mr. Howard Hemming as Iagoo.

Eugene Goossens's new opera, "Don Juan de Manara" was produced at Covent Garden on June 24, conducted by the composer. Mr. Morgan Davies took the part of Don Enrique.

On July 10 and 24 "The Blue Peter" an opera by Armstrong Gibbs was performed by the League of Arts in the Cockpit in Hyde Park. Debussy's "L'Enfant Prodigue" was also given. Among the singers were Miss Jane Vowles and Mr. Morgan Jones. Mr. Geoffrey Corbett was at the piano.

The Concert of the Society of Women Musicians given on July 10 had a W. W. Cobbett Memorial programme. Works by Frank Bridge and Armstrong Gibbs, which had won Cobbett Prizes, were amongst those performed. The Bessie Rawlins String Quartet played.

CONDUCTORS.

The Jacques String Orchestra conducted by its founder, Mr. Reginald Jacques, gave a concert at Grotian Hall on May 3. Included in the programme was "Music for Strings" by Arthur Bliss.

The Handel Society, with Mr. Reginald Goodall as conductor, gave a concert at the Royal College of Music on May 4; "L'Allegro ed il Penseroso" was the principal item of the programme in which Miss Elizabeth Darbishire-Jones was one of the soloists.

Dr. C. Thornton Lofthouse conducted the King's Scholars of Westminster School in the "Vivats" at the Coronation of King George VI in Westminster Abbey. On May 27 Dr. Lofthouse conducted a Coronation concert given by the University of London Musical Society at the Royal College of Music. Miss May Bartlett (soprano) and Miss Grace Bodey (contralto) sang in Bach's "Magnificat," Mr. O. H. Peasgood was at the organ. The second half of the programme consisted of Stanford's part-song "Heraclitus" and the Pastoral "Lie strewn the white flocks" by Arthur Bliss with Mr. John Francis as solo flute. The University of London Madrigal Club, conducted by Dr. Lofthouse, gave a recital of unaccompanied Choral Music in St. John the Evangelist's Church, Red Lion Square, on June 25. Among the works performed were:—Two Songs for voice and violin by Holst, Part Song for four voices, "When Mary thro' the garden went," by Stanford, and Motet for six voices "There is an old belief" by Parry. Mr. Hugh Fenn played organ solos. In connection with the Westminster School Music Competitions, the individual events were judged by Mr. Hugo V. Anson, assisted by Mr. Graham Carritt.

At the Westminster School Concert on July 23, the Madrigal and Orchestral Societies performed Stanford's "Songs of the Fleet"; and the Homeboarders "England" by Parry.

Dr. Eugene Goossens conducted "Prince Igor" at Covent Garden on June 9.

STRINGS AND WOODWIND.

The Philharmonic Ensemble, of which Mr. John Francis (flute), Mr. Frederick Riddle (viola), and Mr. James Whitehead ('cello), are members, gave a concert at Wigmore Hall on April 30.

Miss Edith Lake gave a violoncello recital at The Recital Club, 7 Addison Crescent on May 4.

The Whinyates String Quartet played in St. Bartholomew's Church, West Smithfield, on May 24.

Mr. Felix Salmond gave a violoncello recital at Wigmore Hall on June 21.

PIANO.

Mr. Evelyn Howard-Jones gave a recital in St. Bartholomew's Church, West Smithfield, on May 16.

Recitals were given at Wigmore Hall, on May 29, by Mr. Aubyn Raymar; by Miss Jean Norris and Miss Irene Kohler at Grotrian Hall on June 7 and 10, respectively; and by Miss Eiluned Davies at Æolian Hall, on June 16.

LECTURE - RECITAL.

On May 1, at the Society of Women Musicians, and on May 19, at the British Music Movement, Mr. Graham Carritt presented songs by contemporary Czechoslovak composers, with Miss Rose Morse as singer. Miss Vera Canning (violoncello) was also among those who took part in the evening's programme.

ORGAN.

A Festival of church music was given at St. Paul's Church, Knightsbridge, on July 1, 2 and 3, when Dr. W. H. Harris, Dr. Thalben-Ball and Mr. John Dykes played solos.

At the Distribution of Diplomas at the Royal College of Organists on July 24, the President, Sir Hugh Allen, gave an address on "Organ and Organists, yesterday, to-day and to-morrow." Miss Marjorie T. Renton, F.R.C.O., organist of East Hill Congregational Church, Wandsworth, played a selection of pieces from those set for the Diploma Examinations, January, 1938, which included Postlude "On a Theme of Orlando Gibbons," by Stanford, and Allegretto in E, by P. W. Whitlock.

SINGERS.

Miss Ruth Naylor took part in Verdi's "Falstaff" at Sadler's Wells on May 6 and 8.

Miss Jean Oldaker gave a song recital at the American Women's Club, on June 22, assisted by The Pastoral Trio (Miss Rosamond Saunders, flute, Miss Helen Barnett, flute, and Miss Phyllis Norbrook, piano).

Mr. Keith Falkner took the part of Mephistopheles in a performance of the third act and finale of "Faust" given by the Covent Garden Opera chorus of 40 voices and an orchestra of 50, which was specially recorded for incorporation in the new film "Music and Mystery." Mr. Falkner has a principal part in the film.

PROMENADE CONCERTS.

Old Collegians and their works were included in the following programmes:—On the opening night, August 7, "A London Overture," by John Ireland was performed and Miss Sidonie Goossens played in a Harp

Concertino by Tailleferre ; on August 10, Miss Beatrice Harrison played Elgar's violoncello concerto in E minor, and a Suite, " Soirées Musicales," by Rossini - Britten was performed ; on August 11, Mr. Angus Morrison played the piano solo in Bach's Brandenburg concerto No. 5 in D, and also in Constant Lambert's arrangement for the piano of Handel's organ concerto in B flat, and Mr. Robert Murchie played the solo flute parts ; on August 13, Edmund Rubbra's Fantasia for violin and orchestra was played, conducted by the composer ; on August 18, Miss Thelma Reiss played in Brahms's concerto in A minor for violin, violoncello and orchestra ; on August 19, Rondo Burlesca " King Pest," by Constant Lambert was performed ; on August 20, Suite, " The Sea " by Frank Bridge was given ; on August 21, Boughton's " Song of Creation," " Fairy Song " and Landon Ronald's Scena from " Adonais " were included, one of the soloists being Mr. Trefor Jones ; on August 23 (mainly a Wagner programme), Mr. Keith Falkner was the bass soloist, and the evening concluded with Herbert Howells's " Procession " ; on August 24, the piano soloist was Miss Helen Perkin and on August 25, Miss Kathleen Long, among the other performers being Mr. William Parsons (bass), Mr. Robert Murchie (flute), and Dr. Harold Darke (organ), the programme being devoted to Bach and Handel ; on August 27, John Ireland conducted his own Prelude " The Forgotten Rite " and Symphonic Rhapsody, " Mai-dun," and Miss Ruth Naylor was the singer ; on August 28, Mr. Keith Falkner sang Vaughan Williams's " Songs of Travel " ; on August 30, three movements from Holst's " Planets "—Mercury, Saturn and Jupiter were played ; on September 1, Butterworth's Rhapsody " A Shropshire Lad " was given ; on September 7, Stanford's Irish Rhapsody No. 1 in D minor was played, and on September 8, Gordon Jacob's Variations on an Original Theme were conducted by the composer, while Mr. Robert Murchie was the solo flautist in a Bach Suite ; the Ballet Music from Holst's " The Perfect Fool " was played on September 13, and September 14 was mainly devoted to Vaughan Williams's music, namely Overture, " The Wasps," Four Unaccompanied Folk Songs, Pianoforte Concerto in C played by Mr. Cyril Smith, " Song of the Road " from " Hugh the Drover " sung by Mr. Tudor Davies, and Symphony No. 4 in F minor, conducted by Dr. Vaughan Williams ; on September 16, Mr. Leslie Woodgate conducted the B.B.C. Choral Society in choruses from Handel's operas, Mr. Léon Goossens played the oboe Solo in a Handel concerto ; on September 17, " Essex Suite " for strings, by Armstrong Gibbs, was conducted by the composer, and Mr. John McKenna sang ; on September 18 the soloists were Miss Olga Haley and Mr. Cyril Smith ; on September 21, Mr. Bernard Shore ; on September 22, Miss Isolde Menges, Mr. Robert Murchie and Mr. Frank Merrick ; on September 23, Suite from " Kaleidoscope " by Eugene Goossens was performed ; on September 28, Vaughan Williams's " Fantasia on a Theme of Tallis " was played ; on September 30, " A Colour Symphony," by Arthur Bliss, conducted by the composer, and Miss Nora Grünh sang.

SCHOOL APPOINTMENTS.

1936 - 37. Miss M. Aldridge (part-time) to Skinner's School, Stamford Hill ; Mr. Maurice Allen to Wellington College ; Miss B. Barne (part-time) to Prior's Field, Godalming ; Mr. H. Nedeham Brown (part-time) to Aldenham School ; Miss J. Brown to Royal Masonic School, Rickmansworth ; Miss E. Brennan to Dartford P.T.C. ; Miss H. Cardale to High School, Beverley ; Miss M. Cholmelly (part-time) to Queen's College, Harley Street, W. ; Miss M. Coade to Downe House School, Newbury ;

Miss I. Cooke to High School, Monmouth ; Miss M. Corby to St. Cuthbert's, Hawkhurst ; Miss M. Crallan to Clapham Secondary School ; Miss J. Darnborough to Princess Helena College, Herts ; Miss J. Dolby to Kendal High School ; Miss D. de Dombal to Blatchington Court, Seaford ; Miss J. Durrant to Royal Merchant Navy School, Wokingham ; Miss M. Eva to Sherborne Girls' School ; Miss P. Fox-Male to Bampton Down, Folkestone ; Miss J. Forsyth to Hereford High School ; Mr. Lance Hardy to Adams' Grammar School, Newport ; Miss K. Harrison to Abbey School, Malvern ; Miss E. M. Hobro-Jones to Oakhill School, Wimbledon ; Miss Ruth Holmes (part-time) to Southlands Training College ; Mr. W. Hook to Oundle School ; Miss A. Hudson to Dudley's High School, Worcester ; Miss M. Humby to Downe House School, Newbury ; Miss M. Kaye (part-time) to St. Cuthbert's, Hawkhurst ; Miss Violet Kenyon (part-time to Clapham High School ; Miss L. Lamigeon to Sheffield High School ; Miss H. Lesser to St. John's, Bexhill ; Miss M. Littleboy (part-time) to Oakshott, Blackheath ; Miss E. McClure to Denstone College ; Miss G. Marchant to Cricklewood ; Miss M. Miles to Howell's School, Denbigh ; Miss Lucy Neame to St. Mary's Hall, Brighton ; Miss J. Ovenden to West Heath, Sevenoaks ; Miss P. Papworth to Maria Grey Training College ; Miss Ruth Perry to Lawnside, Great Malvern ; Miss R. Redfern to Peterborough Secondary School ; Mr. Geoffrey Roberts to Mill Hill Boys' School ; Miss A. Robertson to Torrington Hall, Yorks ; Mr. John Russell to Betteshanger, Kent ; Miss H. Straker-Nesbit to Alexandra College, Westcliff-on-Sea ; Miss M. Tibbs to The Downs, Colwall, Malvern ; Miss Greta Tomlins to Woodford County High School, Essex ; Miss M. Walter to Talbot Heath, Bournemouth ; Miss K. Watkins to Leeds High School ; Miss N. Watts to St. Felix, Southwold ; Miss D. White to Honor Oak Secondary School ; Miss M. Williams to Haberdasher's Aske's, Acton.

PROVINCIAL

BOURNEMOUTH.—The following artists have taken part in the weekly concerts by the Municipal Orchestra: on April 29, Miss Irene Richards, in the Dvorak violin concerto ; on May 13, Miss May Harrison, in the Delius violin concerto ; on June 10, Mr. Frank Merrick, in the first performance of a piano concerto in E minor, of his own composition ; and on August 19, Mr. Percy Whitlock, in his recently produced organ concerto. The programme on September 9 included the Overture to "The Wasps," by Vaughan Williams.

Among the adjudicators at the Eleventh Bournemouth Musical Competitions Festival were Dr. Armstrong, Mr. Herbert Howells, and Mr. Maurice Jacobson. Included in the works chosen for competition were: Vaughan Williams's "See the Chariot at Hand" and the Prelude and Carol from his suite for viola ; Dunhill's "Karoo Cradle Song," "The Happy Man," his arrangement of "Afton Water," his piano solo "By the Shaded Pool," and his piano duet, "Jack-in-the-Green"; Stanford's "Fifteen the Rover," "Hush, Sweet Lute," and "Boat Song"; Charles Wood's "Full Fathom Five," and his arrangement of "The Fairy Queen of the May"; Holst's "Tears, Idle Tears," and "Clouds o'er the Summer Sky"; Walford Davies's "God be in my Head," and "A Song of Rest"; Somervell's "The Lads in their Hundreds"; Colin Taylor's "The Fire of London"; Gordon Jacob's arrangement of "Brother James' Air"; Hubert Parry's "You'll Get there"; W. H. Reed's "Roundelay" for violin solo.

Miss Margaret Bissett was the singer at the Manchester Tuesday Mid-day

Concert given in Houldsworth Hall, on May 4. Her group of English songs included "The Bargain," by Malcolm Davidson, "Down by the Sally Gardens," by Martin Shaw, "The Watermill," by Vaughan Williams, and "Nutting Time," Suffolk Folk Song, arranged by E. J. Moeran.

The Barnes Choral Society gave a concert at Estate Hall, on May 28, conducted by Mr. Harry Stubbs. Miss Margaret Bissett was one of the singers, with Miss Phyllis Norbrook as accompanist. Among the items of the programme were Stanford's "Three Songs of the Sea," "There is a Lady," by Parry, "Is my Team ploughing," by Butterworth and "Desire in Spring," by Ivor Gurney. The concert ended with "Flourish for a Coronation," "Deo Gratias," by Vaughan Williams.

A new oboe concerto by Rutland Boughton was played by his daughter, Miss Joy Boughton, at one of the Oxford Subscription concerts on May 6. Miss Dorothea Aspinall played at Winchester on May 9.

Miss Belinda Heather's engagements during the past year included concerts at Redhill in November, and Reading in December, 1936, and recitals at the B.B.C. in March, July, September and October (joint recital), 1937.

The Whitsuntide Singers and Players (founded by Gustav Holst) held their Festival by kind invitation of the Dean and Chapter of the Cathedral, in St. Albans Abbey, on Whitsunday, May 16, conducted by Mr. Arnold Foster. The processional Hymn at Matins was "Hail thee Festival Day," by Vaughan Williams. The Te Deum (in G) with orchestra was by the same composer. At Evensong, Psalm 148 by Holst, "Lord, Who hast made us for Thine own" was sung. The service ended with a repetition of the Te Deum by special request. On Whitmonday, after rehearsing most of the day, Vaughan Williams's Choral Ballet "Old King Cole" was given a performance in the Bishop's garden with the help of a party of dancers from Morley College. Dr. Vaughan Williams was present at the Sunday evening performance and all day Monday.

The Sussex String Players gave their 9th Concert at Worthing, on May 24, conducted by Mr. Norman Demuth. Among the works by Old Collegians were a song "Sleep" by the conductor, and the following works for strings, "Music for Strings," by Bliss, Praeludium and Pavane, by Gordon Jacob, and Sketch — "By the Tarn" by Eugene Goossens.

The Friends of Ely Cathedral held their first Festival at Ely on June 1 and 2. The closing event of the Festival was a concert on the evening of the second day held in the Cathedral. The items were:—Organ solos by Dr. M. P. Conway, songs and duets by Miss May Bartlett and Mr. Alan Coad, and violin solos by Mr. W. J. Read.

The Cambridge University Musical Society gave a Choral and Orchestral Concert on June 11, in the Guildhall. Among the items performed were "Nocturne" for baritone solo, chorus and orchestra by Moeran, and "Come Lasses and Lads" for Unaccompanied Chorus, by Charles Wood.

Miss Iris Lemare conducted two performances of "The Triumph of Virtue," a comic opera by Alessandro Scarlatti, on July 23 and 24, in the garden of Pollards, Loughton, Essex.

A Recital of Music was given by four old Collegians in Winchester Cathedral, on Sunday, June 27, namely:—Miss Margaret Champneys (contralto), Mr. Edward Selwyn (oboe), Mr. John Sealey (violin) and Dr. Harold Rhodes (piano), organist at the Cathedral.

Miss Ruth Naylor and Mr. Morgan Jones sang in "The Impresario," by Mozart, performed at Cambridge the week beginning July 26. Mr. Morgan

Jones also sang the part of the Squire in "Thomas and Sally," by Arne, which was given in conjunction with the above.

Canterbury Cathedral Festival began on June 15. The following afternoon the combined choral societies of Canterbury, Dover and Whitstable sang a programme called "Coronation Laud and Praise" under the direction of Mr. Gerald H. Knight, the new organist of the Cathedral. The programme included Dyson's "Three Songs of Praise," Parry's "I was glad," and Holst's Festival Te Deum. Miss Thelma Reiss (violoncello) played solos. On June 17 the Festival Chorus was assisted by the London Symphony Orchestra under Sir Adrian Boult. Mr. Victor Harding was one of the soloists.

The R.C.M. Orchestra (50 players) with the permission of the Director, played at the Service of the Arts and Crafts at Canterbury Cathedral, on Saturday, June 12.

The annual Festival of Church Music in St. George's Chapel, Windsor, began on July 2 with a programme of choral music sung by the chapel choir and directed by Dr. Harris; among the items were a setting of King Charles I's "Evening Hymn," by H. G. Ley, and "Come my Way, my Truth, my Life," by W. H. Harris. The Seymour Whinyates String Quartet co-operated in the programmes.

On July 6, Miss Seymour Whinyates played at the Town Hall, Cheltenham, in a joint recital with Miss Betty Bannerman.

On June 25, Mr. Graham Carritt gave a Lecture Recital on "Modern Tendencies" at Badminton School, Bristol, and on "Music of Northern Europe," on July 25, at Southampton University, during the Anglo-French summer vacation course.

The Second Choral Summer School, 1937, under the British Federation of Musical Competition Festivals, was held at Downe House School, Cold Ash, Newbury, from July 30 to August 6. The Music was under the direction of Mr. Reginald Jacques, who undertook the Conductors' School; Dr. Thornton Lofthouse undertook the Summer School of Choral Accompaniments.

Miss Olive Ozanne sang "L'Amere" from Mozart's "Il Re Pastore," on August 8, at the Candie Gardens, Guernsey.

Mr. Frank Howes directed the Summer School of the English Folk Dance and Song Society at Stratford-on-Avon, during its second week in August. Mr. Howes also wrote the programme notes for the Leeds Festival held in October, as for the three previous Festivals.

The Three Choirs' Festival at Gloucester opened on September 5, under the direction of Mr. Herbert Sumsion, the Cathedral organist. Mr. Trefor Jones sang in the "Elijah" on the 7th, and Miss Thelma Reiss played the solo part in Elgar's Concerto for Violoncello. The chief choral work on the 8th was Vaughan Williams's Cantata "Dona nobis Pacem," which was followed in the afternoon by George Dyson's "St. Paul's Voyage to Melita," in which Mr. Trefor Jones sang. Among the items played at the concert in the Shire Hall on the evening of the 9th was a new Overture by Arthur Benjamin belonging to an unpublished opera, "The Prima Donna." Kodaly's Te Deum was given on the night of the 10th in which Mr. Keith Falkner was one of the soloists. He also sang in Verdi's "Requiem," which followed Herbert Howells's "Elegy for Strings." On the last day of the Festival selections from Parry's Oratorio "Judith" were given.

Miss Audrey Piggott played at Birmingham on June 4, in a Trio Recital with Dorothea Aspinall and Gwyneth Trotter; at Cambridge on June 13,

in a May Week concert, at Corpus Christi College; at Folkestone (a Concerto) on June 17.

FOREIGN

PARIS.—The two weeks' season of British Ballet arranged in connection with the Paris International Exhibition began at the Champs Elysées Theatre, on June 15. Among the Ballets performed was a new one called "Check-mate," with music by Arthur Bliss and Choreography by Ninette de Valois.

The Festival of the International Society for Contemporary Music began on June 21. Amongst the chamber works played was Elizabeth Maconchy's second quartet.

VICHY.—Vaughan Williams's "Flourish for a Coronation" was included in the programme of a concert of English music on August 23.

SALZBURG.—Miss Sarah Fischer sang twice at special services at the Franciscan Church during the Festival in August.

A concert of English Music was given at the Mozarteum on August 27, by the Boyd Neel Orchestra. Old Collegians were represented in the programme by a concerto for oboe and strings by Rutland Boughton, played by Léon Goossens, and Variations on a Theme of Frank Bridge by Benjamin Britten; and in the orchestra by Mr. Reginald Morley, Mr. Ralph Nicholson, Mr. Maurice Yosilevsky (violins), Miss Nora Wilson (viola), Mr. James Whitehead (violoncello) and Mr. Julian Hemingway (double-bass).

The Boyd Neel Orchestra broadcast from Hilversum on the evening of August 25, when Britten's work mentioned above received its first performance.

BRUSSELS.—By invitation of the Belgian Radio Organisation, the B.B.C. Orchestra, conducted by Sir Adrian Boult, played at the National Radio Diffusion Belge in the Salle Conservatoire Royal, on September 29. The programme included Vaughan Williams's symphonic poem, "Job."

JERUSALEM.—Dr. Malcolm Sargent gave a series of concerts with the Palestine Orchestra beginning the second week of May, at the Edison Theatre, Jerusalem.

OSLO.—Mr. J. L. Mowinckel, who for three years directed the Grefseborg Laus Orchestra (Sweden), resigned that post in 1934 to study Public Psychology at Oslo University. This led him to make statistical and comparative enquiries into theatres, concerts, cinemas, churches, sports, museums, etc. He has now published his conclusions in Norwegian in a book entitled "Publikums Psykology" (Cryldendal, Oslo) and he writes that he will be very glad to be consulted on these problems. His address is Bygdo, pr. Oslo.

CANADA. QUEBEC.—Miss Shearwood-Stubington sends us some interesting details of the First Competition Festival held lately in Quebec, of which she was Honorary Secretary. There were 5,434 competitors, and they came from 45 places outside Montreal. The number for musical entries was 402, for original musical works 30, and for literary original works and recitations, 78. The following different nationalities took part: English, French, Jews, Russian, German, Roumanian, Ukrainian, Belgian, Bulgarian, Czechoslovakian, Armenian, Polish, Italian, Dutch and Negro.

TORONTO.—Mr. Evelyn Howard-Jones was the pianist at the Promenade Symphony Concert given at the University of Toronto Arena on August 12, when he played Delius's Concerto in C minor and a group of works by Liszt.

AMERICA. NEW YORK.—Miss Kathleen Long gave a piano recital at the Town Hall.

The first meeting of "The Bohemians" (New York Musicians' Club) for the season 1937-38 was held at the Harvard Club, 27 West 44th Street,

New York City, on October 11. Mr. James Friskin played the piano in Hurlstone's Sonata in F major for bassoon and piano, in Brahms's Sonata for piano and violin in A major, and also in Howard Ferguson's Sonata for violin and piano. "Song of Soldiers," by V. Hely-Hutchinson was included in a group of songs.

SOUTH AFRICA. JOHANNESBURG.—The Johannesburg Musical Society gave a concert on April 1, in Selborne Hall, arranged by Mr. Percival R. Kirby; it was a Mozart — Bach Evening.

BLOEMFONTEIN.—The Bloemfontein Music Club gave concerts on May 26 and August 24. At the former, Miss Rubie Duncan sang "The Cloths of Heaven," by Thomas Dunhill, and the Misses G. and M. Hobday took part in Frank Bridge's Fantasia in C minor for piano, violin and violoncello. Other songs sung at this concert were "Sea Fever," by Ireland, and "Prelude" and "Love I have won you," by Landon Ronald. At the second concert the Misses Hobday took part in Arensky's Trio in D minor. Mr. Clive Carey, who was examining in the country for the Associated Board, was the Guest of Honour.

AUSTRALIA, MELBOURNE.—Miss Elizabeth Campbell, in a letter to the Editor, sends the following account of Sir Percy Buck's visit:—

"OUR DEAR SIR PERCY."

9/6/37

"It has been so very delightful to have Sir Percy Buck in Melbourne. He has brought our dearly beloved College very close to us.

The former students residing in Melbourne arranged a luncheon party in his honour. Those present were: Professor Bernard Heinze (who has the Chair of Music at the Melbourne University), William McKie (the City Organist), Frederick Nott (Organist and Conductor of the City Independent Church), Claude Monteath (Organist and Conductor of Hawthorn Presbyterian Church, and Lecturer on University Extension Board), Alan Melville (a Master of Music at Geelong Grammar School), Dorothy Penfold, Gladys Cunliffe and Elizabeth Campbell (Organist and Conductor of Kew Presbyterian Church). Those not able to attend who sent regretful apologies were: Arthur Nickson (*The Age* Music Critic), John Bishop (Conductor of Oriana choir, and Music Master at Scotch College, Melbourne) and Roy Shepherd (a Music Master at Geelong College)."

Miss Campbell continues in her letter: "We heard the broadcast of the Coronation perfectly here, and I shall never forget the wonder of it — to think we were over 12,000 miles away and were actually taking part in such a glorious happening. One and all felt here that we were part of that great assemblage, and doing homage to our beloved Sovereign and his Queen. The service for us began at 7.15 p.m., and ended at 5.30 a.m. We stayed up nearly all the time. I had a few hours' sleep after midnight but was up again shortly after 4 a.m. Every time the National Anthem was played we all stood. There could not be loyaler hearts than in Australia."

BARBADOS.—Mr. Gerald Hudson gave an organ recital in the Cathedral on July 7. The Choir, which consisted of the Cathedral Choir and the Barbados Choral Society (120 voices) sang Handel's "Zadok the Priest," Stanford's *Te Deum* in C, and other Anthems.

BIRTHS

VAILE.—On July 25, 1937, to Dr. and Mrs. J. D. B. Vaile (Audrey Girling), of Melbury House, Chertsey, a son.

TOMLINSON.—On September 22, 1937, in Johannesburg, to Mrs. Tomlinson (Betsy de la Porte), a daughter.

RICHARDS.—On August 29, 1937, to Loveday (née Murray), wife of Alan Richards, a son.

MARRIAGES

HUDSON - TABBERER.—On August 4, 1937, at the Parish Church, St. Marychurch, Devon, Laurence Whitmarsh, third son of the late Mr. Harold Hudson and of Mrs. Hudson, of Weston, St. Marychurch, to Linda Constance, elder daughter of Mr. and Mrs. Hugh Tabberer, of Rathlin, Babbacombe.

EVANS - WARREN.—In August, at Torquay, W. H. Evans to Melanie Warren.

WHITEHEAD - WILSON.—On September 14, 1937, at St. Luke's Methodist Church, Hoylake, James, only son of Mr. and Mrs. Fred Whitehead, of Waterfoot, Lancashire, to Nora, younger daughter of Mr. and Mrs. H. W. V. Wilson, of Roslyn, Meols, Cheshire.

RIDDLE - LANGFORD BROWN.—On September 18, 1937, Frederick Craig, son of the late F. C. Riddle, of Chatham, to Audrey, daughter of the late A. R. Langford Brown, Vicar of Oswestry.

HOARE - PORTAL.—On September 20, at St. Mary's, Overton, Nigel Walter, son of Mr. and Mrs. Walter Hoare, of Danshill, Basingstoke, to Cecilia Violet, youngest daughter of Brigadier-General Sir Bertram and the Hon. Lady Portal, of Southampton, Overton.

SKEAPING - MURSELL.—On September 22, 1937, at Hampstead Town Hall, Kenneth Skeaping to Margaret Mursell.

OBITUARY

DR. JOHN E. BORLAND

(1866 — 1937)

By the death of Dr. Borland, on 15th May, the College has lost an old student (and the father of two later students) who never quite received the recognition that was his due.

When the present writer came to College — it was then only four years old — Borland was one of the outstanding pupils. Not only was his horn-playing remarkable — his scholarship was for that instrument — but he was gifted in composition, in organ-playing, and in theory ; and it seemed quite natural that he should be one of the very earliest students to take, first his F.R.C.O., and then his musical degrees at Oxford.

But the real work of his life began when, in 1909, he became Musical Adviser to the L.C.C., a post which he held for 18 years. Some day the story will be written of the golden opportunities provided by that body for London children who show musical talent — are there not some dozen or more students at College at this moment who owe to the L.C.C. all their chances in life? And if that story is truly written, every advantage they receive will be traced back to the initiative and quiet persistence of Dr. Borland.

Such work as his is not done in the limelight, and Londoners, even musical Londoners, know little about it. To persuade some twenty thousand teachers to believe in you, and to go on believing in you for 18 years ; to convince teachers, and the children themselves, that they can really love good music better than bad ; to keep ideals alive in some 2,500 schools ; and to cajole practical-minded Education Committees to sanction expenditure on Art, in which many of them see no connection with Education ; these are not tasks for a timorous or half-hearted man. And it is right that Dr. Borland's successor in that arduous and fascinating post should give him credit for sowing the seeds of which we are now reaping the harvest.

P.C.B.

VICTOR EVERED

It is with the greatest regret that Old Collegians and others will learn of the passing of Victor Evered, who died very suddenly last August, shortly after the beginning of the holiday, at the early age of 23. Evered had long suffered from indifferent health, but the many friends he made during the nine years he was on the Staff of the College will always remember his cheerfulness and generous nature and good temper which nothing and no one could for long upset. He was a keen worker and quickly took to his new duties as library assistant, the post he had during the last year of his life. His interests were many; fond of all sports, particularly rowing, swimming and tennis, he loved to live a full and active life. All we who knew him retain the memory of his infectious enthusiasm and kindness; we miss him badly.

D.R.P.

REVIEWS

MUSIC

FESTIVAL TE DEUM. By R. Vaughan Williams. Oxford University Press. 1/-.

FANTASIA ON GREENSLEEVES. By R. Vaughan Williams. Oxford University Press. 1/6.

Both these works are founded on traditional tunes, but there is a great difference in the treatment. Constant Lambert in *Music Ho!* rashly committed himself to the statement that "once you have played a folk-song through there is nothing much you can do except play it over again and play it rather louder," when what he meant was that folk-song material is recalcitrant to thematic development in the German symphonic manner. Any of Dr. Vaughan Williams's fantasias—the two Christmas fantasias (the cantata and the ballet) and the violoncello fantasia are examples—show that a loose allusive counterpoint enables extended compositions to be written on folk-tune material. This *Te Deum*, however, which was written for the Coronation, follows still another method: it is "founded on traditional tunes," but it quotes none. What then has our Musician Laureate done for this State occasion? The answer must convict him of a certain wickedness. Picture to yourself the great festival, the pomp, the formality and the ecclesiastical atmosphere; then sing over to yourself with increasing carelessness about exact note values the phrase "The glorious company of the Apostles praise Thee," and in a moment or two the Abbey will have dissolved from your vision and it will be a humbler, but no less English scene that is conjured up—the clump of Morris men on the green. Your loyalty to King George need suffer no change; you can go straight away and enlist for a sailor in his navy.

As for "Greensleeves," that passionate tune that never in all its long and hard-working life found a more ravishing use for itself than in *Sir John in Love*, as Collegians will remember, it was inevitable that it should be taken from its context for wider and more frequent use. "Lovely Joan," which also occurs in the opera, serves for a middle section and then in accordance with the laws of ternary form and an oblique glance at Lambert's formula, "Greensleeves" is repeated. The charming orchestral piece so produced has now been arranged for the piano, and though one must confess that the middle section does not make good piano music, most of us will be too glad to have "Greensleeves" under our ten fingers to complain much about the unconvincing tremolando that flickers round the head of Lovely Joan.

F.H.

SUMMER'S LAST WILL AND TESTAMENT. By Constant Lambert. Oxford University Press. Vocal Score, 10/6.

PAN AND SPRING and THE POWER OF MUSIC. Overtures by William Boyce. Transcribed and Edited by Constant Lambert. Oxford University Press. Orchestral Full Scores. 2/6 each series.

We English have a disreputable habit of treating intellectual ability with suspicion. Call a man "clever" and he will have the law of slander on you for having dubbed him knave. All the same many of us covet the talents and adroitness which constitute cleverness, and if we preserve any respect for the honest meaning of the word we shall apply it to the works of Constant Lambert without any pejorative implications. This last score of his is clever, more particularly in the sixth number of the suite, a Rondo Burlesca called "King Pest" which is a modern *danse macabre*. A good deal of the music has this ashy flavour but the choral writing, boldly dissonant as it often is, streaks it with a certain seriousness that one remembers in *The Rio Grande*. Is Lambert as anti-romantic as he would have us believe? Maybe he is, for his devotion to the eighteenth century, which was not a romantic period, is brought before our notice again in these two dignified and genial overtures of Boyce, never so far as is known, printed before. He routed them out and re-edited them for strings and oboes. Here is the connection with the stem of English music in one whose tastes are all in the direction of the exotic. Exoticism is perhaps the classicist's escapism. The nineteenth century romantic rode off blatantly on his dreams; the classical man of the eighteenth century turned to *chinoiserie* and Janisaries' music when he wanted to indulge in compensatory fantasy, and his twentieth century descendant swings from austere counterpoint, conventional dance forms (such as Coranto, Brawls and Sarabande) to jazz and other restless rhythms. But the significance of *Summer's Last Will and Testament*, which is a setting of words taken from a masque of that name by the Elizabethan poet Thomas Nashe, is that these several strands in Lambert's make-up are woven securely together into music which is not only cleverly wrought but has behind it the imperative drive of an acute and sensitive mind and possesses the queer flavour of modern pessimism.

F.H.

TWELVE SONGS FOR CHILDREN from the Appalachian Mountains, Collected by Cecil Sharp. Pianoforte accompaniments by Imogen Holst. Oxford University Press. In two books price 1/- each.

During the years 1916-1918, Cecil Sharp made three visits to the Appalachian Mountains, U.S.A., in search of folk music of English origin. He collected there over 1,600 tunes, but published only a few dozen with piano accompaniments. Among these were two sets of Nursery Songs — a selection only. Those who were fortunate enough to hear the late Mrs. Shuldham-Shaw sing some of these to her own accompaniment are never likely to forget the experience. Miss Imogen Holst has now made a further selection from those not issued by Cecil Sharp and among them are several delightful songs which Mrs. Shuldham-Shaw used to sing.

Miss Holst's accompaniments are pianistic and fairly simple and many of them are really charming. They will add greatly to the effect of the songs when sung by an experienced adult singer. When sung by young children, however, one wonders whether there is enough support for the voice part. More is perhaps expected of children nowadays, but it is noteworthy that Cecil Sharp in his two sets almost consistently doubles the voice part in his accompaniments. The result may not be so artistic but is much more practical.

A.F.

"SHE'S LIKE THE SWALLOW." Folk Song from Newfoundland, collected by Maud Karpeles, and arranged for voice and pianoforte by R. Vaughan Williams. Oxford University Press. 6d.

Cecil Sharp's labours in the field of folk song collection were so thorough that it is rare nowadays for a fine folk song to appear. "She's like the Swallow," perhaps the gem of Miss Karpeles' recent discoveries in Newfoundland, has now been issued separately and no folk song enthusiast should miss getting it. A very characteristic pianoforte accompaniment by Dr. Vaughan Williams adds greatly to the deep feeling of both words and tune.

A.F.

BOOKS

PRACTICE IN MODERN HARMONY. By A. F. Barnes, M.C., M.A., D.Mus. (Oxon.), F.R.C.O., Hon. A.R.C.M. Oxford University Press. 2/6 net.

This is a book for the advanced student of composition who, having already acquired a sound knowledge of classical harmony and counterpoint, desires to expand his technique in accordance with the developments of the last twenty-five years.

In the first chapter it is shown that four of the main features in the evolution of modern harmonic technique are as follows: (1) The sounding together of a chord and its resolution, (2) the use of consecutive similar chords of all kinds, (3) the omission of link notes and chords, (4) the treatment of the chromatic scale as diatonic. In the remaining chapters each of these points is examined in detail and exercises are given. These are designed to help the student who, though possessing a keen feeling for modern harmonic colour, yet feels at a loss to know how to express himself logically. Unless his attempts at the employment of the resources of the twentieth century can be justified by some simple explanation the result is likely to be unsatisfactory to the average ear. As far as we know these exercises are unique in the whole range of the text-books.

The author constantly emphasizes that harmonic innovations are rarely of value unless they are the natural outcome of what has gone before; and that a thorough grounding in the text-books with their restrictions is absolutely essential. A margin for the relaxation of rules may be gradually allowed and experiment encouraged, but he must "never forget the precept of the good general, i.e., to make his lines of communication secure before advancing."

Dr. Barnes' exposition of the 12-note scale is interesting. He treats it as resulting from enharmony and the inflexion of notes of the diatonic scale rather than from the atonal point of view. From this one might deduce that atonality as practised by mid-European composers of the present day may prove a worthless artifice, being without any historical justification.

It would be impossible in so short a space to give even a rough idea of the scope of this little book. Its forty pages are packed full of thought and the musical examples are plentiful. Here are three samples, chosen at random, of the wisdom in which "Practice in Modern Harmony" abounds:

1. "It will be conceded that the building of a contrapuntal framework round a sequence of apparently unrelated chords connotes a knowledge of part-writing that the text-books alone impart."

2. "Music of all ages must be judged upon its own merits. That of the nineteenth century is not moribund because it is Victorian; and that of the sixteenth and seventeenth centuries is not impeccable because of its antiquity."

3. "Strict adherence to the whole tone scale is seen to impose serious limitations on harmonic colourings; its ultimate contribution to the music of the future lies in the suggestiveness of its intriguing combinations, rather than in its permanent value as a basis for musical expression."

D. MOULE EVANS.

A MUSIC COURSE for Students entering for School Certificate and others.

By D. E. Parry Williams, M.Mus., B.Sc. Oxford University Press.
5/- net.

To quote the words of the author: "This book has been written for the use of schools, etc., where music is taught as a class subject, and the aim has been to provide, as far as possible, the subject-matter for the School Certificate standard." It is to be hoped, however, that the use of this excellent text-book will not be confined to schools, as it provides the young music student with a valuable introduction to the more serious study of harmony and counterpoint; and will be found most useful by candidates for such diplomas as the A.R.C.M. and L.R.A.M.

In the first chapter the rudiments of music are treated compendiously yet concisely, the remaining ones dealing with melody writing, two- and three-part writing, harmony up to the dominant 7th including modulation, and form. Appended are the analyses of two sonatas of Beethoven and a most complete chronology of composers with their chief works from Palestrina to Walton.

The chief merits of the book are its clarity of expression and freedom from unessentials. For instance, in the space of four pages the beginner may find out all that is necessary for him to know before attempting to write for the pianoforte.

We must express our gratitude to Mr. Parry Williams for making the fruits of his long experience available both to teachers and pupils in such a practical form. There is no doubt whatever that his work will be used widely both in schools and in the musical academies.

Professor F. H. Shera has written the preface.

D. MOULE EVANS.

MUSICAL HANDWRITING. By Archibald Jacob. With a Preface by Sir Henry J. Wood. Oxford University Press. 1937. pp. vi + 109. 3s. 6d.

For some mysterious reason the subject of this book has not hitherto received the consideration it deserves, yet it is obviously a matter of cardinal importance to all musicians that music manuscript should be written clearly, legibly and rapidly. Here is a book that gives in a small space an enormous amount of good advice to the would-be writer, and moreover, one that will be widely appreciated. No one would guess from the title what an attractively written book it is. At first, much of the advice sounds needlessly pedantic — the different sorts of paper, nibs, ink, etc., are minutely dealt with — but one soon enters into the fun of the game (one can almost call it that) and learns with delight such intimate details of the copyist's trade as to keep a lighted cigarette handy for the drying of superfluous blobs of ink, and the acquisition of a comfortable chair (not too soft, however). It is good to know (if we do not already) that the treble clef is more quickly made by beginning with the tail (a straight one for choice) and not with the central curl. By making the clef the other way round, Mr. Jacob calculates that "a day's work may easily involve a difference of four to five yards and 250 - 300 movements, all completely unnecessary."

Similar remarks apply to the making of notes and rests, and to spacing. There is a very useful chapter on band parts and the author has some strong words for composers who will insist on changing the time signatures in every other bar, often regardless of the real rhythm. The book concludes with an Index in which we note references to, e.g., Gertrude Stein, roulette and Yogi.

D.R.P.

MUSIC RECEIVED

From CAREY & Co.

MASS OF SAINT CHRISTOPHER (No. 1) for S.A.T.B., with organ accompaniment. By James Lyon. 2/-.

A setting which follows well-trodden ways in an unassuming but sincerely musicianly manner. The vocal parts are grateful to sing and the work is invested with the merit of suitability.

A SIMPLE UNISON MASS. Especially written for the use of schools and convents. By M. Norvell-Smith. 6d.

Modal in character, and "to be sung simply, with no great volume of sound, in the plainsong style," this music is so easy and natural that it is within the scope of any children or adults capable of taking the initial step from speech into song.

PART-SONGS. From OXFORD UNIVERSITY PRESS.

"PAST THREE O'CLOCK" and "CHARM ME ASLEEP" for mixed voices. By Ralph Greaves. Oxford Choral Songs, Nos. 792 and 793. Price 5d. and 3d.

These part-songs would form a capital pair if bracketted together at a concert, though the reverse order from that in which they are published would probably be the right one. "Charm me asleep" is a straightforward, smoothly singable setting of Herrick's magical lines in praise of music, but it is also a little formal, and strikes one as being more of an appreciative statement of fine words than an impassioned example of music's power. "Past three o'clock," on the other hand, is an arrangement of the old tune "London Waits." How jolly, and how well in keeping with its mood are the plangent harmonies Mr. Greaves sets chiming through it. Here he does exemplify the power of music to carry almost any words along with it—even John Oxenford's Wardour Street old English.

"THE SHEPHERDESS," for mixed voices. By V. E. Galway. No. 794. 6d.

This graceful part-song has a Stanford-like opening, and the clear design and workmanship are of a sort that would have pleased him.

1. ELDORADO; 2. LISTENING; 3. GIFTS. Three part-songs for tenor, baritone, and bass, by Edward C. Bairstow. Nos. 647, 648, 649. Price 6d., 5d. and 4d.

Sir Edward Bairstow's energetic, ringing music in the first and third of these songs must have been written with those splendidly ringing Yorkshire voices in view, which he understands so well, and which we Londoners envy. Even the quiet piece "Listening" is brimful of local colour—a murmuring tone picture expressing the mood, if not the exact rhythmic equivalents, of John Freeman's poem—and highly effective for a choir desirous of proving its abilities.

From EDWARD ARNOLD & Co.

Of TWENTY-EIGHT SONGS from Messrs. Edward Arnold's Singing Class Music Series, the majority are for unison treble voices, and others are for 2, or 3 voices. Seven are reprints of single movements from "The Christmas Rose," the lovely little cantata by Thomas F. Dunhill which was reviewed in these columns a year ago. Thirteen new unison songs by Mr. Dunhill also include a Christmas Carol—"No flower so fair," which fairly sings itself. Small as these songs are, all bear witness to his gift for writing unforced tunes and accompaniments that add a touch of distinction. Other unison songs of special interest are Dr. George Dyson's charming setting of Herrick's ternary of "Littles" (where the music reflects most happily the queer lilt of the words), and Leonard Blake's fine tune to Chesterton's hymn "O God of earth and altar." In "Moon Cradle" and "What's in there"—a couple of two-part songs by Mr. Dunhill—the young singers are led into part-singing in the wildest manner, without difficult intervals or hard leads to alarm them. A three-part song "To Immortality" for female voices by W. H. Anderson demands older singers, but should repay careful study by yielding beauty of idea and sound when properly sung. There is more convincing music in its thirty bars than in nearly double the number of the Viking Cradle Song by Cecil Sharman, for soprano, alto, tenor, and bass. M.M.S.

SCHOOL ORCHESTRA SERIES. PRELUDE AND SARABANDE. By Henry Purcell, arranged by Edith Rowland for strings and piano (*ad lib*) with optional parts for flute, oboe and clarinet. J. Curwen & Sons, Ltd. Score and parts complete 2/6. Single parts 2d. each.

These short pieces, which have Purcell's own dignity and charm, would be welcome in any programme and Miss Rowland has arranged them so that they can be available under almost any conditions. With the wisdom of the serpent and the harmlessness of the dove she has disposed the string parts in such a manner that all are easy and the players at ease. When a viola is not to be had, a third violin may be its substitute, and the optional wood-wind can play courageously as they always have the moral support of the strings. In short, Miss Rowland is an expert at her job. M.M.S.

THE CLARENDON HYMN BOOK. Oxford University Press. 7/6 net.

Thanks to the interest in hymnology shown by serious musicians of the present day we already possess several fine hymn books; therefore some justification for the appearance of yet another would seem to be needed. Fortunately this is not far to seek. The Clarendon Hymn Book provides a collection of hymns which are equally useful as an aid to worship both in school chapel and parish church; it successfully bridges the gap between collegiate and general services.

Twenty-five new tunes have been specially written or made available for the first time. Many of these are the work of the following eminent R.C.M. musicians whose names appear in the index of composers: Sir Hugh Allen, Sir Percy Buck, Sir Walford Davies, T. P. Fielden, Armstrong Gibbs, W. H. Harris, Gustav Holst, Herbert Howells, John Ireland, Henry G. Ley, Sir Hubert Parry, R. S. Thatcher, Vaughan Williams, J. W. Wilson, Charles Wood.

Except for these new tunes the choice has been on the whole conservative; but only the best of the Victorian ones (such as those of Dykes and Gauntlett) have been included. There are three hundred hymns in all, the authors and composers ranging from St. Ambrose to Robert Bridges and Vaughan Williams. The biographical notes contained in the indices form a welcome feature. D. MOULE EVANS.

THE R.C.M. UNION

Mrs. John Greg conceived the happy idea of giving a party to many of the Overseas visitors who were in this country for the Coronation, so that they might meet some representatives of London's music: and as a result a considerable number of Union members were entertained by her at the Ladies' Carlton Club, on the evening of 21st June.

Amongst a large gathering many interesting "contacts" were made and a delightful programme of music was given by Collegians, as follows:—

VOLONCELLO SOLO Toccata *Frescobaldi*

THELMA REISS

At the Piano: JOAN BLACK

SONGS ... a. Weep no more (from *Hercules*) } *Handel*
b. Pack clouds away (Matin Song) }

c. Canadian Folk Songs:

(i) Margoton va-t à Liau ...

(ii) Ma fille veux-tu un bouquet? }

arr. by

Arthur Somervell

Harold Boulton and

SARAH FISCHER

At the Piano: CECIL BELCHER

PIANOFORTE SOLOS—

a. (i) Pastorale *Scarlatti-Tausig*

(ii) Prelude in C major *Bach*

(iii) Arietta *Leonardo Leo-Palumbo*

(iv) Gigue (from B flat Partita) *Bach*

b. (i) Nocturne in F sharp major

(ii) Prelude in F minor ... }

(iii) Waltz in C sharp minor ... } *Chopin*

EDWIN BENBOW

VOLONCELLO SOLOS ... a. Intermezzo *Granados*

b. Valse Sentimentale *Tchaikovsky*

c. Fire Dance *de Falla*

THELMA REISS

SONGS ... a. Cancion Populares *de Falla*

b. Wind Song *Arthur Benjamin*

c. The Bargain *Arthur Somervell*

d. My heart is like a singing bird *Parry*

SARAH FISCHER

After the music, a delicious buffet supper was served and before the party broke up every one joined in singing "Auld Lang Syne."

Once again Mrs. Greg proved herself a generous friend to the Union and a gracious hostess, to whom our warmest thanks and appreciation are due.

ANNUAL "AT HOME"

Once more, in the Summer Term, came the "At Home," and following last year's practice, it was held at the beginning of July, namely, Thursday, 1st July, instead of in June. Unfortunately many of our members among the Professors who would like to have been there, had to be away examining for the Associated

Board, and the evening was the poorer for their absence. It seems difficult to avoid the clashing of these dates.

Owing to the kind generosity of Mr. Charles Morley, who sent up a quantity of lovely plants and flowers from his own garden at Bath, the Hall was charmingly decorated. In the first part of the programme we were treated to some delightful chamber music by the Whinyates String Quartet (Miss Seymour Whinyates, Miss Dorothy Everitt, Miss Veronica Gotch and Miss Helen Just), followed by a group of English songs splendidly sung by Mr. Victor Harding and accompanied by Mr. Harry Stubbs.

Then, in a few words, Sir Hugh Allen referred to Miss Marion Scott's having given up the Union Secretaryship to edit the MAGAZINE, and handed her a bouquet as a small token of appreciation from the Union.

We adjourned downstairs to the Opera Theatre for refreshments, which everyone seemed to enjoy, and afterwards we re-assembled in the Concert Hall for further entertainment, under the guidance of Mr. Ralph Nicholson, in the form of a skit on Broadcasting with an appropriately amusing programme, re-printed herewith.

Much mirth was aroused by the performance of a trio at one pianoforte!—by the "Herr Professor" (Mr. Harry Stubbs) and his two promising pupils, Miss Dorothea Aspinall and Miss Millicent Silver; to say nothing of the laughter caused by Mr. Hubert Dawkes' clever handling of the tuba as the "Elephant" in the request item. The climax of the programme was the Toy Symphony, in which Mr. Anthony Benskin excelled as the learned conductor and Mr. Eric Harrison, by his soulful rendering of the "Discontinuo" part on the dumb piano, added greatly to the effect.

The new Honorary Secretary had some misgivings lest the evening should prove less successful than former occasions, but owing to the kindly co-operation of everyone at College, from the Director to all the members of the various Staffs, everything ran smoothly, and sincere thanks are due to all who helped so willingly, not forgetting the many splendid volunteers in the Union Office.

PHYLLIS CAREY FOSTER,

Hon. Secretary.

PROGRAMME

Part I. At 8.30 in the Concert Hall.

QUARTET IN D MAJOR Charles Wood

Allegro con moto

Allegro vivace

Adagio

Allegro molto

THE WHINYATES STRING QUARTET

Seymour Whinyates Veronica Gotch

Dorothy Everitt Helen Just

- SONGS a. The Jolly Shepherd *Peter Warlock*
 b. Sons of the Sea *Coleridge Taylor*
 c. Silent Worship *Handel (arr. Somervell)*

VICTOR HARDING

Accompanist: HARRY STUBBS

Interval

Part II

" FLEET LIGHTS AND DAFT MUSIC "

being a page, selected at random, from the daily programmes of the Aired Broadcasting Company, giving a very incomprehensive and biased view of the inner workings of that Institution, during the presentation of a " typical " programme — whatever that may be.

Owing to the Close Season for Talks on " The Habits of Lounge Lizards and their Effect on the Early Worm," and the absence of our Expert on Radio Grammar (on holiday), we regret that we cannot offer an alternative programme. Patrons who have brought their own receiving sets with them are asked therefore to refrain from tuning-in to other stations, since, whatever the Reception is like, we feel we cannot brook Interference.

For the benefit of those who may be interested, we append herewith what may quite likely be the programme should we be able to begin transmitting to you—

ROUND ABOUT 10.15 p.m. — THE " RINGING TONE "

(An intermittent chime means you have got in at the right Station)

PRELIMINARY ANNOUNCEMENTS

10.17 (APPROX.) — MASTER AND PUPIL

TRIO " ZANZIBAR BOAT SONG " *Grainger*
 (for at least six hands)

A new series in which special attention is being focussed on promising pupils of famous teachers. To-night, two of Professor Strawhatterheimer's most outstanding pupils will be given an opportunity of showing their merits. The Professor himself will take a small part.

10.23½ — NATURAL HISTORY OUTING

" WE DISCOVER THE NIGHTINGALE "

10.18½ — The above—should the programme be running 5 minutes early.

10.29 — " ELEPHANT UND MUCKE " * *H. Kling*
 (by request) (Op. 520 *sic*)

Played by the DOMINOE WIRELESS SYMPHONY ORCHESTRA
 (Section LL. See Table of Summer Services)

10.36 — INTRODUCTORY TALK TO THE SYMPHONY CONCERT

By DR. WILHEM J CHOKESTRANGLER

10.42 (roughly) — THE DOMINOE WIRELESS SYMPHONY ORCHESTRA

(Section S. See T. o. S. S.) Leader: M. STREPITEASO

Will play (roughly) THE " TOY " SYMPHONY *Haydn*

10.55 — ALL STATIONS CLOSE DOWN

('Buses 9, 19, 29, 39, etc., pass the door — Thursdays excepted)

* = Flea (Latin)

ROUGH CAST
(in Orderly Appearance, D.V.)

Belle Boy	...	...	...	...	DENIS DOWLING
Clarence ("Mike") Balliol, M.A. (Oxted)	...	...	...	...	RALPH NICHOLSON
(Announcer and Social Steward)					
Barker (Studio Attendant)	...	...	...	...	KURT REICHHERZER
Professor Strawhattleheimer	...	...	...	...	HARRY STUBBS
Doris Steinaway	}	(His Pupils)	...	...	DOROTHEA ASPINALL
Phyllis Dampier			...	...	MILLICENT SILVER
Piano	...	...	...	...	ERIC HARRISON
Tuba	...	...	...	...	HUBERT DAWKES
Piccolo	...	...	...	...	JOHN FRANCIS
Dr. Wilhelmj Chokestrangler	...	...	...	...	ANTHONY BENSKIN
Strepitaseo (Grand Orchestral Leader)	...	...	...	...	KENNETH SKEAPING
(Graduate of the Slide School)					
2nd Violin (Rank and Vile)	...	...	...	...	HUBERT DAWKES
Principal Double Bass	...	...	...	...	CHARLES CHEESEMAN
The Atonal Triangle	...	...	...	...	MARGARET BISSETT
Rattle	...	...	...	...	MILLICENT SILVER
1st Cuckoo (2nd Study)	...	...	...	...	EDWIN BENBOW
2nd Cuckoo (1st Study)	}		...	...	JOHN FRANCIS
Quail			...	...	EDITHA GREPE
Nightingale	...	...	...	...	JOHN SNOWDEN
Trumpet	...	...	...	...	RUTH DIXON
Drum	...	...	...	...	ERIC HARRISON
Discontinuo	...	...	...	...

Microphone, Gramophone and Loudspeakers supplied by the
STRAND ELECTRIC CO.

Stage ALL LIT UP by PHIL A. MENT (assisted by HARRY FLASH).
(The audience is particularly requested to move only on GREEN.)

Inaudible Piano (N.B.) supplied by arrangement with the
INVISIBLE MENDICANT FRYERS.

Announcer's Permanent (short) Wave by the Special (H)air Conditioning
Process. (He uses ——'s* tooth paste.)

Accent by the REFINED VOICE PRODUCING CO. (LTD.)
Whisky and Soda by request.

For the Convenience of Lookers-In a Rough List is here appended of the
make-up of Various Sections of the Dominoe Wireless Symphony Orchestra—

Section	AA.	LL.	S.	BB.	Extra C.
				("away" concerts only)	
1st Violins	39	—	1	—	—
			(Ex. Sats.)		
2nd Violins	40	—	1	—	—
Violas	3	—	—	—	—
'Cellos	62	—	—	—	—
Double Basses	124	—	2	—	14
		(1 doubling tuba)		(7 trebling)	
Wood	7	1	—	—	—
Brass	45	1	—	—	—
Other Metals	14	—	—	—	—
Kitchen Utensils	20	—	7	—	—
Pianoforte	—	1	1	1	—
Conductor	—	—	1	1	1
Total	354	3	13	2	15

Other combinations may be had on application to the Secretary.

• No advertising allowed.

MUSICAL "HOWLERS," COLLECTED BY A COLLEGIAN

Handel wrote the "Water Music" for George V's Coronation.

* * *

Oratorio is like opera, but the chorus sit in tears round the conductor.

* * *

Stradivarius made a violin which is called after him, and is still famous.

* * *

Stradivinsky is a famous violinist.

* * *

Name the note which lasts for four crotchet beats.—SEMIBREATHES.

NOTICE

Will the author of the sonnet signed "A Member," and sent to the R.C.M. MAGAZINE some months ago, kindly communicate name and address to the Editor. They will be regarded as confidential, if desired, but the Editor and Committee, though they would like to print the sonnet, cannot accept entirely anonymous contributions.

THE ROYAL COLLEGIAN AT HOME

APPOINTMENTS

The following appointments have been made to the Teaching Staff of the R.C.M.:

Miss Helen Just (violoncello);

Mr. Arnold Trowell (violoncello);

Mr. Norman Tucker (pianoforte);

Mr. Ralph Clarke (clarinet) as assistant to Mr. Thurston.

A "Mathilde Verne" Pianoforte Scholarship of the value of £50 a year has been established at the Royal College of Music in memory of the pianist, who died on 5th June, 1936.

LONDON INTER - FACULTY CHRISTIAN UNION

Of the term's fixtures, perhaps the most important was the week-end House - party, held at "Oakenrough," Haslemere, in June. Given ideal weather, and in glorious surroundings, everyone certainly seemed to enjoy themselves to the full, and the time passed quickly with tennis, swimming and walking, not to mention a game of hockey, with rules invented specially for the occasion. Most enjoyable and helpful were the talks, given each day by Dr. Sellwood, whose presence with us added very materially to the pleasure of the week-end.

Meetings have been held as usual this term, on Wednesdays, at 5 o'clock. We do indeed welcome any students who care to come to these. Notices of their occurrence appear on the notice boards.

Too late for inclusion in the last issue of the MAGAZINE was the ramble, held in March. A very good number came with us, and to judge by the zest with which they rambled, eat tea, and played games, the afternoon was a success.

COLLEGE CONCERTS

TUESDAY, 18th May (Chamber)

SONATA for Pianoforte and Violin, in D minor, Op. 108 Brahms

DOROTHY M. WHITE, A.R.C.M.

NANCY PHIPPS-OSBORNE (Associated Board Exhibitioner)

SONGS }
a. Die ihr schwebet }
b. Auf ein altes Bild } Hugo Wolf
c. Fussreise }

ELIZABETH SIMKINS, A.R.C.M.

Accompanist: PHYLLIS RUSSELL

SONATA for Violin and Pianoforte Elgar

VIVIANNE BLAMIRE, A.R.C.M. (Associated Board Exhibitioner)

MARJORIE REED (Exhibitioner)

SONGS }
a. Auf dem Kirchhofe }
b. In Waldeseinsamkeit } Brahms
c. Meine Liebe ist grün }

ENID PILCHER

Accompanist: ERIC HARRISON (Waley Scholar and Leverhulme Exhibitioner)

QUARTET for Strings, in D minor, Op. Posth. Schubert

DENIS EAST (Scholar)

GLADYS HILL

ELIZABETH SHINE, A.R.C.M. (Scholar)

ARNOLD ASHBY (Scholar)

THURSDAY, 3rd JUNE (First Orchestra)

COLLEGE FESTIVAL OVERTURE Brahms

CONCERTO for Violin and Orchestra in D major, Op. 61 Beethoven

DENNIS NAMANSON (Scholar)

RECIT AND ARIA "O zittre nicht" (Queen of the Night) (*The Magic Flute*) ... Mozart

MYRA COHEN

SYMPHONY in F minor R. Vaughan Williams

Conductor: SIR ADRIAN C. BOULT, F.R.C.M.

(By courtesy of the B.B.C.)

TUESDAY, 8th JUNE

(Second Orchestra and Senior Conductors' Class)

OVERTURE ... The Fair Melusine Mendelssohn

Conductor: DAVID ELLENBERG

SONG ... Trees in the garden Eve Kisch

(First performance)

MAY BARTLETT

Conductor: EVE KISCH (Exhibitioner)

CONCERTO for Violoncello and Orchestra, in B minor Dvorak

VERA CANNING

Conductors:

1. BRIAN FITZGERALD

2. EMANUEL YUROVSKY

3. PHILIP BLAKE

TWO ELEGIAC MELODIES for Strings Grieg

a. Hjertesar

b. Varen

Conductor: RUDOLPH DOLMETSCH

SYMPHONY in D ("Haffner") (K 385) Mozart

Conductors:

1 & 2. ROGER FISKE

3 & 4. GRETA TOMLINS

Conductor: MR. CONSTANT LAMBERT

THURSDAY, 10th JUNE (Chamber)

SERENADE for Violin, Viola and Violoncello, in C major, Op. 10 E. von Dohnanyi

MAURICE YOSILEVSKY (Scholar) LOUIS ROSEN (Scholar) ARNOLD ASHBY (Scholar)

SONGS }
a. Elegie an die Nachtigall }
b. Mondschein } Kilpinen
c. Fort zieht der Frühling }

DIANA HERRING (Exhibitioner)

Accompanist: ERIC HARRISON (Waley Scholar)

- PIANOFORTE SOLO ... Fantasie in F minor ... Chopin
WINIFRED BLAMIERES (Council Exhibitioner)
- VIOLONCELLO SOLOS ... a. Arioso ... Bach
... b. Menuett ... Handel
... c. Berceuse ... Couperin
... d. Gavotte ... Purcell
- MARGARET NAPIER - SMITH (Bristol Scholar)
Accompanist: JOHN RUSSELL
- SONGS ... a. Hope, the Horn Blower ... John Ireland
... b. The pale and the purple rose ... Purcell
... c. Young Dietrich ... G. Henschel
- IVOR HUGHES (Scholarship Exhibitioner)
Accompanist: KATHLEEN WEBSTER, A.R.C.M. (Heywood-Lonsdale Scholar)
- TRIO for Pianoforte, Violin and Violoncello, in B flat, Op. 97 ... Beethoven
J. WIGHT HENDERSON (Foll Scholar) RUTH PEARL (Pringle Scholar) VERA CANNING

THURSDAY, 17th JUNE (Chamber)

- SONATA for Horn, Trumpet and Trombone ... F. Poulenc
LEONARD FLEMING (Scholarship Exhibitioner) WESLEY WOODAGE (Kent Scholar)
JOHN LAWRENCE (Kneller Hall Scholar)
- MADRIGALS ... a. Sweet Suffolk owl ... Vaulor
... b. Sweet honey-sucking bees ... Willbye
... c. A little pretty bonny lass ... Farmer
... d. Since Robin Hood ... Weekes
... e. Hark, all ye lovely saints ... Weekes
- MARGARET TAYLOR (Scholar)
MARJORIE AVIS, A.R.C.M. (Grisi Exhibition) JOAN BRISTOL, A.R.C.M.
REGINALD FORWOOD GORDON CLINTON (Scholar)
- TRIO for Pianoforte, Flue and Oboe ... Loeillet
BARBARA HALL (Scholarship Exhibitioner) NAOMI LAWRENCE PEGGY SHIFFNER
- SOLEMN QUARTET for Horn, Trumpet, Tenor and Bass Trombones, Op. 88 ... Glazounov
MURIEL P. ROBERTS (Pringle Scholar) JOHN MASON (Scholarship Exhibitioner)
SIDNEY SAGER (Kneller Hall Scholar) JOHN LAWRENCE (Kneller Hall Scholar)
- PART SONGS ... a. A widow bird }
... b. Art thou pale? } Audrey Morcom
... c. Hey nonny no } (Student)
(First performance)
- TRIO for Pianoforte, Clarinet and Violoncello, Op. 11 ... Beethoven
KATHLEEN WEBSTER, A.R.C.M. (Heywood Lonsdale Scholar) MARION GREIG
MARGARET NAPIER SMITH, A.R.C.M. (Bristol Scholar)

MONDAY, 28th JUNE (Chamber)

- QUARTET for Strings in F minor, Op. 95 ... Beethoven
PERCY COATES (Associated Board Exhibitioner) DENIS EAST (Scholar)
JOHN TAYLOR (Associated Board Exhibitioner) ARNOLD ASHBY (Scholar)
- SONGS with Harp accompaniment ... a. The far hills }
... b. My true love hath my heart } Janet Cameron
... c. The fountain (Flute Obligato) } (Student)
(First performance)
- MARJORIE AVIS, A.R.C.M. (Grisi Exhibitioner)
Harp: FRED A SAMUEL, A.R.C.M. (Scholar) Flute: SYLVIA MARTIN
- PIANOFORTE SOLO ... Ballade, Op. 24 ... Grieg
HELEN CLERK - RATTRAY
- SONATINA for Violoncello and Pianoforte ... Arnold Bax
J. STANLEY BORLAND, A.R.C.M. VALERIE TRIMBLE, A.R.C.M. (Scholar)
- SONGS ... a. There be none of Beauty's Daughters ... Parry
... b. Sailing Homeward ... Armstrong Gibbs
... c. Marching along ... Julius Harrison
- T. ALPHA NEWBY, A.R.C.M.
Accompanist: KATHLEEN WEBSTER, A.R.C.M. (Heywood - Lonsdale Scholar)
- TRIO for Pianoforte, Violin and Violoncello in C major, Op. 87 ... Brahms
JOHN RUSSELL DENIS EAST (Scholar) ARNOLD ASHBY (Scholar)

WEDNESDAY, 30th JUNE, (Choral Class)

"A SEA SYMPHONY." By Ralph Vaughan Williams

- I. A song for all seas, all ships.
- II. On the beach at night alone.
- III. (Scherzo) The Waves.
- IV. The Explorers.

Soloists:—

MAY BARTLETT, A.R.C.M. DENIS DOWLING (Ernest Palmer Operatic Exhibitioner)
 Conductor: MR. REGINALD JACQUES

THURSDAY, 15th JULY (Chamber)

QUINTET for Pianoforte and Strings, in E flat minor E. von Dohnányi

MARY HERNE (Exhibitioner) CECIL ARONOWITZ

ROY DAVIS (Exhibitioner) HELGA DARNISHIRE CLAIRE TRIPP

SONGS

- a. Whence
 b. Looking backward } Parry
 c. Grapes

ERIC C. BEAGLEY (Scholarship Exhibitioner)

Accompanist: ERIC HARRISON (Waley Scholar and Leverhulme Exhibitioner)

VIOLIN SOLOS ... a. Two Romantic Pieces, No. 1 in B flat, No. 2 in D minor Duřák

b. Leprechauns' Dance Stanford

c. Moto Perpetuo Frank Bridge

LORRAINE DU VAL (Scholar)

Accompanist: JEAN LAYTON

PIANOFORTE SOLO ... Lesghinka, Op. 11, No. 10 Lisapounov

ERIC CLIFF, A.R.C.M. (Associated Board and Leverhulme Exhibitioner)

ORGAN SOLO ... Fantasia in F minor Mozart

CHARLES COLLINS (S. Ernest Palmer (Berkshire) Scholar)

ROMANCE from Suite for Viola and Pianoforte B. J. Dale

ELIZABETH SHINE, A.R.C.M. (Scholar) JOAN LOVELL, A.R.C.M. (Kiallmark Scholar)

SONGS

- a. Immer leiser wird wein Schlummer } Brahms
 b. Vergebliches Ständchen

PEGGY CHENEVIX - TRENCH, A.R.C.M. (Lilian Eldée Scholar)

Accompanist: NICOLA DARWIN

SONATA for Pianoforte and Violin, in A major César Frank

ERIC HARRISON (Waley Scholar and Leverhulme Exhibitioner)

CLIFFORD LAKE (Director's Exhibitioner)

FRIDAY, 16th JULY (First Orchestra)

CONCERTO for Pianoforte and Orchestra, in A minor, Op. 18 Grieg
 J. WIGHT HENDERSON

CONCERTO for Violoncello and Orchestra Elgar
 J. STANLEY BORLAND, A.R.C.M.

CONCERTSTÜCK for Pianoforte and Orchestra, Op. 70 Weber
 MARIA DONSKA

CONCERTO for Pianoforte and Orchestra, in E flat Liszt
 EILEEN BRENNAN, A.R.C.M. (Scholar)

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

TUESDAY, 20th JULY

(Second Orchestra and Senior Conductors' Class)

OVERTURE ... "Coriolan" Beethoven
 Conductor: EMANUEL YUROVSKY

SYMPHONIC VARIATIONS ("Normandy") for Pianoforte and Orchestra Somervell
 GEORGE BROUGH, A.R.C.M. (Scholarship Exhibitioner)

Conductor: ROGER FISKE

INTERMEZZO ... The Walk to the Paradise Gardens Delius

Conductor: FRANK BURY

- SYMPHONY in C major, No. 8, Op. 52 Sibelius
 1. MICHAEL COLLINS 2. RUDOLPH DOLMETSCH 3. PHILIP BLAKE
- INTRODUCTION and RONDO CAPRICCIOSO
 for Violin and Orchestra, in A minor, Op. 28 ... Saint-Saëns
 DENIS EAST (Scholar)
 Conductor: EVE KISCH
- PRELUDE to "The Mastersingers" Wagner
 Conductor: DAVID ELLENBERG
 Conductor: DR. GORDON JACOB

THURSDAY, 22nd JULY (Chamber)

Recital of Schubert's Chamber Music

- QUINTET in C major, Op. 163, for two Violins, Viola and Two Violoncellos
 RUTH PEARL (Pringle Scholar) MARY CARTER (Edmund Grove Exhibitioner)
 ANATOLE MINES VERA CANNING ARNOLD ASHBY (Scholar)
- OCTET, Op. 166, for Two Violins, Viola, Violoncello, Double Bass, Clarinet, Bassoon and Horn
 RUTH PEARL (Pringle Scholar) MARY CARTER (Edmund Grove Exhibitioner)
 ANATOLE MINES VERA CANNING FRANCIS BAINES (Scholar)
 Clarinet: WILFRED HAMBLETON (Scholarship Exhibitioner)
 Bassoon: WILLIAM COX (Scholarship Exhibitioner)
 Horn—1st, 2nd, 4th movements: COLIN HINCHCLIFF (Scholarship Exhibitioner)
 Horn—3rd, 5th, 6th movements: LEONARD FLEMMING (Scholarship Exhibitioner)

INFORMAL CONCERTS

Six Informal Concerts were given during the term. Among the works performed were "Fantasie and Fugue" in G major for organ by Parry; and Herbert Howells's song "King David."

EVENING RECITALS

Four Evening Recitals took place. Recital No. 129 was given by Miss Margaret Fleming (piano) and Miss Margaret Taylor (soprano). The last group of songs included "Weep ye no more" by Parry, "Orpheus with his Lute" by Vaughan Williams, and "The Suffolk Owl" by T. Dunhill. Recital No. 130 was given by Miss Joan Lovell (piano) and Mr. Maurice Yosilevsky (violin). Recital No. 131 was given by Mr. J. Wight Henderson (piano) and Miss Janet Smith Miller (mezzo soprano). The second group of songs contained "To the Queen of Heaven" by T. Dunhill, "A Song of Shadows" by Armstrong Gibbs, and "Witches' Charms" by Stanford. Recital No. 132 was given by Miss Dorothy Chapman (piano), Miss Muriel Shrapnel (violin) and Miss Hilda Vowles (violoncello). The programme ended with Frank Bridge's Phantasie Trio in C minor.

JUNIOR EXHIBITIONERS

The Junior Exhibitioners gave a private performance of "Twelfth Night" on 4th June; a concert by "Special Talent" pupils on 14th June, an Exhibitioners' Concert on 29th June and another "Special Talent" Concert on 19th July.

ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded in 1903 by Lord Palmer of Reading, F.R.C.M.)

A Special Orchestral Rehearsal, conducted by Dr. Malcolm Sargent, F.R.C.M., was given on Friday, 23rd July, 1937, at 10 a.m.

CONCERTO for Violin and Orchestra Sibelius

DORCAS McCLEAN (Associated Board Scholar)

SONG ... Inflammatus et accensus (from *Stabat Mater*) ... Duordh

JOAN BRISTOL, A.R.C.M.

CONCERTO for Pianoforte and Orchestra, No. 2 in C minor ... *Rachmaninoff*

DAPHNE SMITH, A.R.C.M.

THE LONDON SYMPHONY ORCHESTRA

OPERA AND DRAMA

An evening of Operatic Repertoire took place in the Parry Opera Theatre, on Wednesday, 16th June, 1937, at 8 p.m.

"DIDO AND AENEAS" (Purcell)

Closing Scene of Opera

Dido **RUTH ALLENBY**

[illegible]

Aeneas	...	...	...	...	...	...	...	END PACHEA
Aeneas	...	...	...	...	...	...	...	ALAN COLD

[illegible]

Chorus: Ivy Armstrong, Anne Pratt, Beatrice Ciappara, Miriam Cranswick,

Chorus: Ivy Armstrong, Alice Felt, Beatrice Ciappara, Miriam Stanislaw, Olive Hall, Diana Herring, Ruth Ossher, Hester Keighly-Peach, Margaret

Taylor, Grace Wilkinson, Phyllis Wilson.

Conductor: EMANUEL YUROVSKY (Katharine Florence Boulton Scholar)

"MAGIC FLUTE," Act II (Mozart)

Abridged and specially adapted to the Parry Theatre Stage

Sarastro **ANTHONY BENSKIN**

Sacristan	...	...	...	...	...	...	MARTIN SARGENT
First Priest	...	...	...	...	...	...	DENIS DOWLING

First Priest	...	...	...	...	...	...	DENNIS DOWNS
Second Priest	...	...	...	...	...	...	ROBERT SCOTT

Second Priest	...	...	...	...	...	...	ROBERT SCOTT
Tamino	...	...	...	...	...	...	JOHN SOLOMON

Tammillo	...	...	...	...	...	...	JOHN SOLOMON
Papageno	...	...	...	...	...	...	... ALAN COAD

[illegible]

Papagena	...	...	...	...	...	...	MARGARET TAYLOR
First Lady	...	...	...	...	...	...	RUTH OSSHER

First Lady	...	...	...	...	...	...	ROTH OSSAER
Second Lady	...	...	...	...	...	...	PHYLLIS WILSON

Second Lady	...	...	...	...	...	...	PHYLLIS WILSON
Third Lady	...	...	...	...	...	...	GRACE WILKINSON

Third Lady	...	...	...	...	...	...	GRACE WILKINSON
First Genii	...	...	...	...	...	...	ANNE PRATT

First Genii ANNE PRATT
Second Genii BEATRICE CIARRARA

Second Genii BEATRICE CIAPPARA
Third Genii DIANA HERRING

Third Genii	...	...	...	...	...	...	DIANA HERRING
Damians							HESTER KRICHTLY BEACH

Pamina HESTER KEIGHLY-PEACH
 GENERAL LITERARY

Monostatos HENRY LUTMAN
Mr. Mrs. ...

The Queen of Night MYRA COHEN

Priests: J. Benson, R. Hill, O. Nicholls, A. Rosenfield

Conductor: MR. HERMANN GRUNEBaum, Hon.R.C.M.

"LOHENGRIN," Act II, Scene 2 (Wagner)

Elsa RUTH ALLENBY

[illegible]

Frederick DENIS DOWLING

Conductor: EMANUEL YUROVSKY

" PAGLIACCI," Act II (Leoncavallo)

Nedda (Columbine)	IVY ARMSTRONG
Canio (Punchinello)	HENRY LUTMAN
Tonio (Taddeo) ... ..	... ALAN COAD
Peppi (Harlequin)	ROBERT SCOTT
Silvio	DENIS DOWLING

Conductor: PHILIP BLAKE

Operas produced by MR. CAIRNS JAMES, Hon.R.C.M.

Music under the direction of MR. HERMANN GRUNEBAUM, Hon.R.C.M.

Pianos and Harmonium:

PHYLLIS NORBROOK, HUBERT DAWKES, EMANUEL YUROVSKY

Stage Manager: MARJORIE STEVENTON

Assisted by VERA WOOD

Dresses by MRS. GOTCH, Hon.R.C.M., Assisted by KATHERINE CRASTER.

Master Mechanist: MAX LESLIE

Electrician: J. HUGHES

" THE MERRY WIVES OF WINDSOR "

In the Parry Opera Theatre three private performances of " The Merry Wives of Windsor," an opera in three acts, by Nicolai (founded on Shakespeare's comedy), were given at 8 p.m. on 6th, 8th and 9th July, 1937. Conductor: Dr. Malcolm Sargent, F.R.C.M.; Producer: Mr. Clive Carey, Hon.R.C.M.; under the management of Mr. Hermann Grunebaum, Hon.R.C.M. These performances were assisted by The Ernest Palmer Fund for Opera Study (founded by Lord Palmer of Reading).

Those of us who were fortunate in procuring tickets for either of these performances, have reason to congratulate ourselves upon being present at one of the most successful productions ever staged by the R.C.M., for both casts were brilliant.

At the first bar of the Overture we were carried far away from South Kensington, to Windsor of Tudor times, where for the next three hours we laughed or sighed in sympathy with the citizens of that royal borough.

At the performance on 8th July, which is the one I saw, the second cast had its innings. May Bartlett took the part of Mrs. Ford, acting with such point and humour, and singing so enchantingly, that one could well sympathise with her husband's jealousy! James Barber, a rotund and sonorous Falstaff, sang richly and gave an excellent interpretation of the exacting rôle.

Messrs. Ford and Page were well portrayed, both musically and dramatically. Fenton and Anne sang sweetly, undaunted by rivals' interruptions or parental disapproval. In fact, the cast threw themselves into the work with splendid vigour and sincerity, all contributing to the success of the evening, while the orchestra, under Dr. Sargent's agile and distinguished baton, did full justice to the tuneful music.

As usual with College productions, the dresses were beautiful, Mrs. Gotch and her helpers deserving high praise for them, while as to the genii who designed the scenery and controlled the lighting, "Windsor Forest" was surely one of their happiest achievements.

This brief account must conclude with mention of the ballet of fairies, elves, etc., who were persuaded by Miss Skeaping to join the revels and who danced with such grace and abandon. M.B.

	6th & 9th July	8th July
Mrs. Ford	MURIEL RAE	MAY BARTLETT
Mrs. Page	JANET HOWE	OLIVE HALL
Anne Page	HESTER KEIGHLY-PEACH	RUTH OSSHER
Sir John Falstaff	ANTHONY BENSKIN	† JAMES BARBER
Mr. Ford	DENIS DOWLING	DENIS DOWLING
Mr. Page	ALAN COAD	ALAN COAD
Fenton	ROBERT SCOTT	RONALD HILL
Dr. Caius	JOHN SOLOMON	JOHN SOLOMON
Slender	HENRY LUTMAN	HENRY LUTMAN

Chorus:

Misses M. Avis, J. Bristol, R. Allenby, I. Armstrong, B. Ciappara, M. Cranswick, O. Hall, D. Herring, P. Hurd, J. Howe, E. Pilcher, A. Pratt, M. Skuffham, M. Taylor, E. Thomas, D. Wagner, P. Walter-Ellis, G. Wilkinson, F. White, P. Wilson.

Messrs. †J. Barber, A. Benskin, W. Booth, †F. Brook, C. Cantril, †C. Draper, †J. Greenwood, R. Hill, J. Holmes-Lewis, †C. Miller, O. Nicholls, G. Parfitt, A. Rosenfeld, K. Reischertzer, R. Scott.

Ballet:

Cobolds: M. Melville, L. Roland, J. Stevenson, D. Tanner, R. Wells, R. Wheler.

Elves: M. Cooper, G. Crookenden, P. Hopkins, Olive Hughes, V. Oyez, R. Parker, V. Prickett, S. Shaw.

Fairies: M. Bearman, G. Hall, B. Neal, M. Porter.

Wasps: P. Gilder, J. Lane, S. McCaughey, D. Shepherd, P. Attfield, M. Day, S. Hine, J. Paxton, F. Whellams, C. Wood.

† Past Students.

Scene: Windsor

Act I. Scene 1: Street.
Scene 2: A Room in Mr. Ford's House.

Act II. Scene 1: A Tavern.
Scene 2: Mr. Page's garden.
Scene 3: Room in Mr. Ford's House.

Act III. Scene 1: Room in Page's House.
Scene 2: Forest of Windsor.

The Ballets arranged by MISS SKEAPING.

Leader of Orchestra: RUTH PEARL.

Musical Staff:

HUBERT DAWKES, PHYLLIS NORBROOK, EMANUEL YUROVSKY.

Stage Manager: MARJORIE STEVENTON.

Assistant Stage Manager: FREDERICK SHARP.

Dresses by MRS. GOTCH, Hon.R.C.M., Assisted by KATHERINE CRASTER.

Wigs by BERT.

Scenery by MAX LESLIE.

Master Mechanist: MAX LESLIE.

Electrician: J. HUGHES.

THE TERM'S AWARDS

MIDSUMMER TERM, 1937

(S) Scholar. (E) Exhibitioner. (Op.E) Opera Exhibitioner.
(Sch.E) Scholarship Exhibitioner.

The Director has approved the following Awards:

- | | |
|---------------------------------------|--|
| Council Exhibitions— | Elocution Class— |
| Clerk-Rattray, . . . Pianoforte | The Director's Prize— |
| Helen P. B. | Pilcher, Enid L. |
| Trimble, Joan . . . Pianoforte | The Registrar's Prize— |
| Borland, J. Stanley . . . Violoncello | Lang, Pauline |
| Abbott, Kenneth . . . Organ | The Cairns James' |
| Blamires, W. Betty . . . Pianoforte | Improvement Prizes— |
| Davies, Roy . . . Violin | Coad, Alan A. |
| Essex, Louise . . . Singing | Ossher, Ruth |
| Gunyon, Josephine . . . Violin | Mrs. Grepe's Special Prize— |
| Layton, Jean . . . Pianoforte | (E) Jackson, Evelyn M. |
| Shiffner, . . . Hautboy | Alfred and Catherine Howard Prize |
| Lady Margaret | for Violinists— |
| Steel, Sybil . . . Singing | (S) McClean, Dorcas |
| Trott, Frederick . . . Composition | Dannreuther Prize for Pianists— |
| Veit, Otti . . . Violoncello | Smith, Daphne N. |
| Clementi Exhibition for Pianists— | Tagore Gold Medal— |
| (S) Hobro-Jones, Eileen | (S) Dawkes, Hubert A. |
| Chappell Gold Medals for Pianists— | Esther Greg Exhibition |
| (S) Atsall, Edith } <i>Æq.</i> | for String Players— |
| Donska, Maria } | (E) Hanson, M. Wendy |
| Challen Gold Medal for Pianists— | Ashton Jonson Exhibition |
| (S) Dossor, Lance | for Pianists— |
| Ellen Shaw Williams Prize | (S) Cliffe, P. Eric |
| for Pianists— | Alfred Gibson Memorial Prize for |
| (E) Hendersson, J. Wight | Violin or Viola Players— |
| Herbert Sharpe Prize for Pianists— | Mines, Anatole (Viola) |
| (S) Fleming, Margaret D. | Leo Stern Memorial Gift for 'Cellists— |
| Henry Leslie (Herefordshire | (S) Page, Peggy P. |
| Philharmonic) Prize for Singers— | Walter Parratt Prize for Organists— |
| (S) Allenby, Ruth | (E) Adams, Reginald F. S. |
| Henry Blower Prize for Singers— | Scholarship Exhibitions— |
| (Op.E) Howe, Janet B. | For one year ending July, 1938— |
| Chilver Wilson Prize for Singers— | Garcia, C. |
| (Op.E) Howe, Janet B. | McCormack, S. |
| Frank Pownall Prize for Singers— | Renewed to July, 1938— |
| (Op.E) Dowling, Denis V. | Beagley, Eric C. . . . Singing |
| Ernest Farrar Prize for Composition— | Cox, William . . . Bassoon |
| (S) Gundry, Inglis | George, Allan . . . Clarinet |
| Foli Scholarships for Composition— | Hall, Barbara . . . Pianoforte |
| (S) Pope, Peter | Hinchliff, Colin W. . . . Horn |
| (Sch.E) Bridger, Donald | Hughes, Ifor . . . Singing |
| Kenneth Bruce Stuart Prize | Hurlock, . . . Trumpet |
| for Organists— | Bernard A. |
| Tunnard, Thomas | Mason, Denis . . . Horn |
| Scholefield Prize for String Players— | Mason, John . . . Trumpet |
| Canning, Vera | Parfitt, Gordon R. . . . Singing |
| Michael McKenna Scholarships— | Phillips, Doris M. . . Violoncello |
| Rhodes, B. H. | |
| Extra award for one year— | |
| Burden, Peter | |

- Elected to July, 1938—
 Buck, James ... Horn
 Lindon, Geoffrey ... Trombone
 Mahony-Jones, Cara Singing
 Grants for one year to July, 1938—
 Bridger, Donald E. Hautboy
 Mounsey, Ann ... Harp
 Pullen, Dorothy I. ... Hautboy
 Lilian Eldée Exhibition for Singers—
 Hurd, Peggy F.
 Kneller Hall Scholarships—
 Elected for one year to July, 1938—
 Student Burge ... Flute
 Student Parker ... Clarinet
 Renewed for one year
 to July, 1938—
 Lawrence, John ... Trombone
 Sagar, Sidney ... Trombone
 Sutcliffe, Sidney ... Hautboy
 Tivadar Nachez Prize for Violinists—
 (E) Harms, Molly
 Director's Exhibitions—
 Andrews, Cecilia M.
 Lake, Clifford
 Leonard Borwick Prize
 for Instrumentalists—
 (S) Harrison, Eric G.
 Annie Elizabeth Read Gift
 Parrock, Tom
 William Yeates Hurlstone Prize
 (S) Napier-Smith, Margaret
 Council Prize for Organ
 Extemporizing—
 Abbott, Kenneth J.D.
 Whitcombe-Portsmouth Scholarship—
 Wickens, Mary
 Proxime—
 Kewish, Violet
 Opera Exhibitions—
 Renewed for one year
 to July, 1938—
 Hall, Olive
 Elected for one year to July, 1938—
 Coad, Alan
 Davies, Mair
 Herring, Diana
 Nicholls, Oliver
 Ernest Palmer Fund for Opera Study
 Exhibitions—
 For one year to July, 1938—
 Armstrong, Ivy
 Howe, Janet B.
 Benskin, Anthony
 For one term to December, 1937—
 Dowling, Denis
 Lutman, Henry
 Scott, Robert
 Tom Haigh Memorial Prize
 for Organists—
 (S) Dawkes, Hubert A.
 Louisa Dent Memorial Prize
 for Violinists—
 (S) Pearl, Ruth
 Woltmann Memorial Gift
 for Violinists—
 (E) Davies, Roy H.
 McEwen Prize—
 (Sch.E) Brough, George H.
 Theodore Stier Prize for Conductors—
 Borland, J. Stanley
 Leverhulme Scholarships
 and Exhibitions—
 Scholarships divided between
 Hall, Leonard D.
 Malcolm, George J.
 Stewart, Jean
 Arthur Benjamin Prize for Opera—
 Bartlett, May V.
 Harry Reginald Lewis Prize
 for Opera—
 Rae, Muriel H. McF.
 Emma Albani Memorial Prize
 for Singers—
 (S) Taylor, Margaret
 Raymond Henell Prizes for
 Teachers' Training Course—
 de Dombal, D.
 Fox-Male, P.
 McCaughey, S.
 Russell, J.
 Thornton, M. G.
 Hodgkinson, J.
 (E) Mayer, B. C.
 Tibbs, M.
 (E) Nix, K.
 Neame, A.
 Forsyth, J.
 (S) Dornan, S.
 Clarke, I.
 Tomlins, G.
 (S) Smith, M.
 Highly Commended—
 Wickens, M.
 Holton, M.
 Cripps, D.
 Griffiths, G.
 Cobbett Prizes—
 Composers—
 (a) Gundry, Inglis
 (b) Bridger, Donald
 (a) Performance of Inglis Gundry's
 Fantasia for String Quartet
 (S) Coates, Percy
 (S) East, Denis
 (S) Taylor, John
 (S) Ashby, Arnold

- (b) Performance of Donald Bridger's Octavia Scholarship—
 Phantasy Quartet for Strings
 Searle, Humphrey
 (S) East, Denis
 (E) Hill, Gladys
 (S) Taylor, John
 (S) Ashby, Arnold
- John Astor Fund—
 Exhibitions for one year
 to July, 1938—
 (Op.E) Armstrong, Ivy
 Budworth, Harold
 (Op.E) Benskin, Anthony
 (E) Carter, Mary
 (Op.E) Coad, Alan
 (Sch.E) Cox, William
 Davies, Mair
 Davies, Roy
 (Op.E) Dowling, Denis
 (Sch.E) George, Alan
 Gibson, U.
 Greig, Marion
 (Op.E) Hall, Olive
 Herwald, Judith
 (Sch.E) Hurlock, Bernard
 Kelly, Douglas
 (S) Keating, Cecilia
 King, T.
 (S) Lawrence, John
 (Sch.E) Mason, Denis
 (Sch.E) Mason, John
 O'Connor, Eileen
 O'Neill, Norah
 (S) Osborn, Nancy
 (S) Page, Peggy
 Pateman, Diana (Jr.)
 (Sch.E) Parfitt, Gordon
 Paton, George
 (Op.E) Scott, Robert
 (S) Sanders, Lowry
 (S) Sutcliffe, Sidney
 (E) Thomas, Elizabeth
 (S) Toller, Mary
 Veit, Otti
- Grants in Aid—
 Aylett, Bernardi
 (S) Astall, Edith
 Borland, J.
 Chitty, George
 Cripps, D.
 (Op.E) Coad, Alan
 Danels, Haydon
 Fisher, Colin
 (Op.E) Hall, Olive
 (S) Hill, Ronald
 Lake, M.
 (Op.E) Lutman, Henry
 Newby, T. Alpha
 Marchant, Gwendolen
 Ossher, Ruth
 (S) Pickett, Joan
 Sandford, Margaret
 Self, Edgar
 Tombs, Thetis
- Janet Heriot Thomson Scholarship—
 Blamires, W. Betty
 " Named " Scholarships
 and Exhibitions—
 Renewed for one year—
 Blumenthal Scholarship
 Yates, Victor
 Carlotta Rowe Scholarship
 Morgan, Patria
 Eckersley Scholarship
 Brierley, John H.
 Eckersley Exhibition
 Burrows, Elizabeth
 George Carter Scholarship
 Orrey, Leslie G.
 Julian Clifford Scholarship
 Ellenberg, David
 Katharine Florence Boulton
 Scholarship
 Yourovsky Emanuel
 Marianne Rowe Scholarship
 Wood, Vera
 Royal Amateur Orchestral Society
 Scholarship
 Eliot, Margaret A.
 Savage Club Exhibition
 Sterndale-Bennett, Anne
- Haydn Inward's Quartet Prizes
 (Presented by Miss Lumsden)
 (S) East, Denis
 (E) Hill, Gladys
 (S) Shine, Elizabeth
 (S) Ashby, Arnold
- Giulia Grisi Exhibition for Singers—
 Thomas, Elizabeth
- The Director's Prizes
 for History Essays—
 Hughes, Rosemary S. M.
 Arnell, Robert A.S.
- Mathilde Verne Scholarship—
 For one year—
 Arkell, Agnes J. T.
- Grants for one year ending July, 1938
 William Hewitt Wilkins Fund—
 Clinton, F. G.
 Wodehouse Fund—
 Bull, R.
 Beagley, E.
 Lesley Alexandra Gift—
 Trimble, V.

LIST OF DATES, 1937 - 38**CHRISTMAS TERM, 1937**

TERM ENDS Saturday, 11th December

EASTER TERM, 1938

ENTRANCE EXAMINATION ... Wednesday, 5th January

TERM BEGINS Monday, 10th January

HALF TERM BEGINS Monday, 21st February

TERM ENDS Saturday, 2nd April

MIDSUMMER TERM, 1938

ENTRANCE EXAMINATION ... Wednesday, 27th April

TERM BEGINS Monday, 2nd May

HALF TERM BEGINS Monday, 13th June

TERM ENDS Saturday, 28th July

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